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JENNER ST. 21,
BERLIN, W., AUGUST 26, 1911.

Franz Liszt always has been considered a Hungarian and no one hitherto ever questioned his nationality. But now, that his name is figuring so prominently in the literature of the day, because of the centenary celebration, the Germans are trying to prove that he was of German extraction, both on his father's and mother's side, although it is conceded that not only his father but also his grandfather was born in Hungary. His grandfather, who was in the service of the house of Esterhazy, wrote his name with the German spelling—Georg Adam List, Franz Liszt's father having been the first, it seems, to add the "z." Whatever researches the Teutons may make, it is certain that the Magyars will always claim Liszt as their own son. Franz Liszt was ennobled on October 30, 1859, and the title of nobility would have been inherited by his legitimate children, if he had had any. Liszt himself, however, attached very little importance to the "Von" and he never used it in signing his name.

Although Liszt spent the greater part of his life in Germany and was buried on German soil, he never really became imbued with the German spirit, but always remained cosmopolitan, with a strong inclination for the French. And in spite of the great interest he took in, and the great services he rendered to, the new German school that began with Richard Wagner, he himself, in his own compositions, reveals really very little of the true German character; his compositions, like himself, are thoroughly cosmopolitan. During the Franco-Prussian War Liszt's sympathies were entirely with Napoleon III and France. Indeed, he had been an intimate friend of Napoleon throughout that monarch's reign. In 1867 the great pianist wrote to Princess Wittgenstein, "The Emperor is a great man and the greatest of rulers, whose genius maintains the balance between political necessities and the aggregate of possible progress." He also declared in the same letter that it was a "terrible thing for such a man as Napoleon to be looked at with the short-sightedness of the political forgnette." When the news came in 1870 that his idol was actually engaged in a war with Germany, he at first would not believe the report; he said he was sure that German countries would all rally around Russia, but he could not believe that Napoleon would be untrue to his principle, which was always first to weigh and then venture. He wrote the Princess Wittgenstein again on August 23, 1870, "To the end I shall believe that the Emperor cannot really be conquered. If the Empire should fall, I shall be disconsolate." On September 4, 1870, just two days after the great Prussian victory at Sedan, he wrote the Princess, "Politics teach us how to utilize favorable conditions at the right moment. Bismarck, it seems, understands how to do this better than others. So it looks for the present, at least." Liszt remained a true friend to Napoleon to the very last and he never lost his belief in the Emperor's greatness. On January 10, 1873, the day after the death of Napoleon, he said, "The day of judgment will come when France will bring back the coffin of Napoleon III and with all honors place it beside that of Napoleon I." As a prophet in matters political, Liszt did not prove to be much of a success.

Two famous Chicago musicians, Frederick Stock and Wilhelm Miedelschulte, gave a concert on August 21 in the Reinoldi Church, of Dortmund, that proved to be of special interest. There was performed for the first time Ferruccio Busoni's latest composition, entitled "Fantasia contrapuntistica." In this extraordinary work Busoni has utilized the torso of Johann Sebastian Bach's last, unfinished composition, which was intended to be a tremendous, quadruple fugue and the crowning glory of a work devoted solely to the fugue. Using the torso of this as a basis, Busoni has created a work here which, according to the accounts of connoisseurs present, in point of mastery over form and technique, power, expression and, quite particularly, in point of contrapuntal complications, is one of the most extraordinary musical creations of our day. One musician who was present declared that he did not

know what most to be astonished at—the beauty and power and depth of feeling or the complete technical mastery displayed. Busoni wrote the original for piano, but Stock and Miedelschulte have arranged it for orchestra and organ. The performance of the novelty is said to have been admirable. Conductor Hüttner, of Dortmund, placed his excellent orchestra at the disposal of Stock. It is announced that Oskar Fried will produce the novelty in Berlin the coming season. The remaining part of the Dortmund program was made up of a passacaglia by Miedelschulte, said to be a most impressive work, which was magnificently performed by the composer, and further, the adagio from Stock's C minor symphony and Hugo Kaun's arrangement of Liszt's fantasia and fugue on the chorale, "Ad nos ad salutarem undam."

While the papers are full of the Liszt centenary, very little attention is given to the tenth anniversary of the birth of Ambrose Thomas, which occurred on August 5. This is all the more remarkable when one considers that Thomas was the only composer who ever lived to see the 1,000th performance of one of his operas on any one stage. Two years before his death, on May 13, 1894, Ambrose Thomas attended the 1,000th performance of his "Mignon" at the Paris Grand Opera. On this occasion the composer was decorated with the Cross of the Legion of Honor, an honor the French Republic had never before conferred upon a musician. Even Gounod's "Faust" did not have any such record during the lifetime of the composer, although it began to make its way over the European stages six years before "Mignon" was written. It was the immense success of "Faust" that inspired Michel



FRANZ LISZT IN 1844.

Carré and Jules Barbier to search Goethe's works again for stuff for a second libretto that might become equally popular. They found what they thought would serve the purpose in "Wilhelm Meister," nor did they err in their judgment. Up to that time Thomas had had very little success as a dramatic composer. While it must be confessed that his music does not reveal any depths in Goethe's characters, still it is so melodious and pleasing that its immense popular success was certain from the start. While all attempts of more profound German composers to write dramatic music for these subjects proved futile, these two suave, sugary Frenchmen succeeded to an unprecedented degree. Thomas' "Hamlet" is still given now and then, both on French and German stages, but his numerous other operas and his cantatas, quartets, ballets, piano pieces, etc., are practically forgotten. He did not lack the insignia of success during his lifetime, for as far back as 1851, when forty years of age, he was appointed the successor of Spontini in the French Academy. He had numerous titles conferred upon him and in 1868 he was made Commander of the Legion of Honor, while three years later, upon the death of Auber, he was appointed the latter's successor as director of the Paris Conservatory, the institution where he himself had once been a pupil.

The posthumous works of the late Gustav Mahler, consisting of his ninth symphony and a symphonic poem for tenor, contralto and orchestra, entitled "Das Lied von der Erde," are soon to be published, and the latter will be performed in Munich the coming season. The Concert-Direction Emil Gutmann, of Munich, has obtained the rights of performance and will bring the composition out

at a concert to be given as a Gustav Mahler memorial. The text of "Das Lied von der Erde" is taken from an old Chinese song in six parts, entitled: "Drinking Song of the Earth's Lamentations," "Alone in Autumn," "Youth," "Beauty," "Intoxication of Spring" and "The Farewell." It is not probable that Mahler's last symphony, his ninth, will be heard the coming winter. The late composer-conductor had also made sketches of a tenth symphony, but one of his last requests was that these be destroyed after his death.

Léon Rains, the distinguished basso of the Dresden Royal Opera, met with remarkable success on his concert tours in Germany last winter. The critics of such important cities as Munich, Leipzig, Frankfurt, Berlin and Carlsruhe spoke in the warmest terms of his voluminous organ and his sympathetic style.

Ernestine Schumann-Heink and Frank van der Stucken are to give a big joint concert in the large hall of the Philharmonic on October 3 with the assistance of the Philharmonic Orchestra. Madame Schumann-Heink is a great favorite in Berlin and the appearance of the famous American conductor is looked forward to with keen interest.

The German papers are full of anecdotes about He'en Taft and her enthusiasm for Richard Wagner's music. "Miss Taft," writes the Lokal-Anzeiger, "has her automobile horn play Wagner motives and when she rides through the streets of New York her warning fanfare is heard in the distance and all Americans get out of the way; for Miss Taft, unlike Alice Roosevelt, is the cause of few accidents. Of course, the motives of her automobile horn change according to circumstances. When she is out for a ride in the country 'Waldvogel' and 'Siegfried' are heard; if a collision seems imminent, the duel motive from 'Lohengrin' sounds forth; if a policeman gets after her, she promptly plays 'Nie sollst du mich befragen,' and when Miss Taft returns home late of an evening after an excursion into the country, her horn plays the night watchman's motive from the 'Meistersinger.' Her chauffeurs, of course, are trained musicians. One can imagine that the gifted young lady is besieged by suitors, but as she announces with her automobile horn, as she rides, 'Ein Meistersinger muss es sein,' the entire jeunesse d'orée of New York has procured automobile horns with Wagner motives and in a few days war is expected to break out between them on Fifth avenue. The effect of this news upon the less musically inclined of New York has been that they have bought the score of the street fight scene in the 'Meistersinger,' that they, too, may have a hand in the mêlée." [If Miss Taft had an automobile and spent her time in New York instead of in Washington, the Lokal-Anzeiger story would be very pretty indeed.—Editor MUSICAL COURIER.]

A criticism hitherto unknown on Weber's "Freischütz," by no less an authority than E. T. A. Hoffmann, has been discovered lately. It appeared in the Berlin Vossische Zeitung of July 7, 1821, a few weeks after the première of the opera. As I pointed out in my recent article on the "Freischütz" première, Hoffmann was a great friend and admirer of Spontini and he did not do Weber and his work full justice after that memorable first performance. Repeated hearings of the opera, it seems, convinced him that he had been unjust, for he writes in the article in question: "The beautiful melodies and glorious harmonies of the 'Freischütz' appeal to one more and more the oftener one hears the opera, and the sympathies of the public, too, are growing, for each new performance is crowded. Today, July 4, we have the fourth, and the house was again filled. But the lofty intentions of this admirable composer must be studied and the music must become succum et sanguinem. If, therefore, we are moved to change our former opinion, the same can only be modified in favor of the composer; for at each renewed hearing of the opera, we find many new masterly attributes, and, indeed, this could not be otherwise in a score so rich in invention. It now appears to us that we did not call attention enough to the first entrance of Casper in the trio with the words 'Nur ein keckes Wagen,' which at the very start indicates the momentous manner in which this entire bass role is to be handled. Nor did we sufficiently point out the merits of the totally new treatment at the close of the merry waltz, which gradually dies away and is so expressive; formerly, such ideas were depicted by the crescendo alone. But such little masterly characteristics must not let us forget the main thing, i. e., to characterize true genius."

Carl Scheidemantel, the famous baritone, for so many years a pillar of the Dresden Royal Opera, retired from active life with the close of last season. His nerves and health were so affected by scenes enacted at his farewell appearance that he was compelled to go to a sanatorium for six weeks. He is only recently sufficiently recuperated to be removed to his home at Weimar. He has been compelled to abandon his plans to conduct a private school of singing in Weimar for next season.

ARTHUR M. ABELL.

COLUMBUS MUSIC.

COLUMBUS, Ohio, September 6, 1911.

Millicent Brennan, dramatic soprano, who has made headquarters in Columbus for several past years, has decided to locate in New York, where it will be more convenient for her rapidly increasing number of song recitals, as her manager will probably be a New York man. Miss Brennan will be sadly missed here, as she has been one of the most notable sopranos Columbus has ever had, and as church soloist, in song recitals or as teacher she has distinguished the city by her presence. Miss Brennan received most of her training in Paris, made her debut in her native country (Canada) in a concert tour under the direction of Sir Alexander Mackenzie and has since then lived in Columbus, where she has been prominently identified with the Women's Music Club, appearing last season with Carolyn Beebe, pianist, and Eduard Dethier, violinist, at one of the season's artist recitals. Miss Brennan has a queenly presence, a luscious voice and extremely fine style. She is now coaching with Herbert Witherspoon, the eminent Metropolitan Opera Company basso of New York.

Mrs. Edward E. Fisher, contralto, has gone to Atlantic City, Washington and New York for the month of September.

Emily and Mabel McCallip have opened their studio at 26 South Third street, where they will be found by their pupils hereafter.

Grace Hamilton Morrey spent the month of August at Ruggles Beach. Mrs. Morrey has already begun her teaching and will have many concert engagements during the season.

Mr. and Mrs. Reginald L. Hidden, violinists and teachers, are at home from Portland, Ore., where they spent the summer. Mr. Hidden presents a talented pupil in recital Friday evening of this week in the Columbus Public Library Auditorium. Loring F. Wittich is the name of this young fiddler, who will be assisted by his brother, Fred Wittich, baritone, and Abbie M. Clarke, pianist. Mr. Hidden has prepared his pupil for Sevcik (his own teacher) and wishes to have him also study in Berlin later. The program is as follows:

Fantasia Appassionata, op. 35.....Vieuxtemps
Caprice Viennois.....Kreisler
Bühnische Tanz und Weisen.....Sevcik
Hungarian Dance No. 5.....Brahms
Chorus Gentlemen.....Loehr
Ashes of Roses.....Wood
Airs Hongrois, op. 24.....Ernst
Resignation.....Chaminade
Mother o' Mine.....Tours
Irish Love Song.....Lang
Romanes, op. 44.....Rubinstein-Wieniawski
Spinnlied.....Dienzi
Mazurka, op. 26.....Zarzycki
Moses in Egypt (G string alone).....Paganini

Victor Juprasky, tenor, is in the city visiting his uncle on East Mound street. Mr. Juprasky has just returned

from Paris, where he has been in training for grand opera. He has eighteen operas already in his repertory besides many art songs. His accomplishments include the languages, French, German, Russian, Italian and English.

Herman Ebeling spent the summer in Europe.

Mrs. Harry H. McMahon has traveled abroad during the summer.

Cecil Fanning has been in Columbus a few weeks only, his professional engagements continuing throughout most of the summer.

Alice Speaks spent her vacation in Long Branch.

Emma Ebeling summered at St. Ignace, Mich.

Oley Speaks visited New York and seashore resorts during the heated term.

Frances Hauser Mooney enjoyed her vacation at Muskogee Lake, Canada, with her sister, Isabel Hauser, pianist, of New York City, and husband, John Wilbur Mooney, a prominent Columbus attorney.

Rosa L. Kerr was a guest of her sister and brother, Mr. and Mrs. R. S. Colwell, at Boothbay, Me., at their summer home. Mr. Colwell is a member of the faculty of Dennison University, Granville, Ohio.

Helen Bertram Smith, teacher in the Wallace Collegiate School and Conservatory of Columbus, spent her vacation period in Charlevoix, Mich.

The Wallace Conservatory opens September 12. The registration has been very encouraging, proof positive that Columbus music students appreciate the presence of a fine corps of teachers who can make it possible to receive a thorough musical education in piano, organ, violin, voice, harp, harmony, theory and composition here instead of being obliged to go elsewhere.

The Columbus teachers will all be in their studios with hours and classes arranged by September 15.

ELLA MAY SMITH.

Nordica Engaged by Philharmonic.

Lillian Nordica has been engaged for one of the concerts which the New York Philharmonic Society will give in Brooklyn this coming season. Madame Nordica sings three times with the Philharmonic at Carnegie Hall, New York, Thursday evening, December 14; Friday afternoon, December 15, and Sunday afternoon, December 17. The prima donna also will be the soloist with several concerts on the tour.

Friend contemporary speaks of "nipping the mosquito in the bud." It's in the bud of the mosquito that his song lies waiting and that's the place to nip him.—New York Telegraph.

Dr. Paul Bruns' Pedagogic Success.

The critic of the Berlin Germania writes:

Of the numerous pupils, male and female, of Dr. Bruns' school, I must hand the palm to the contralto, Margaret zur Nieden. The young artist sang with a powerful, mellow and well-trained voice, and with warmth and feeling, a number of songs of Brahms; and then followed Dalila's aria, rendered with much beauty of tone. A splendid future, we sincerely hope, awaits the youthful tenor, Heinrich Lohalm, who, though still unfinished, proved himself in the "Graals Erzählung," from "Lohengrin," to be a truly manly, heroic tenor, full of vigor and brilliancy in the higher register. In a deep bass, such as one nowadays seldom hears, voluminous and powerful, Edmund Wodick gave the cavatina of the Cardinal from "The Jewess." His enunciation still needs a good deal of polish, and he should be especially attentive in the coloring given to the vowel "i." The baritone, Arthur Schwarzbach, has very fine material, but he should especially aim at a lighter and freer treatment of the higher register, as it is in the lower, where his organ is particularly expressive and melodious. Milly Hagemann, who has a mellow voice, must be noticed as a talented concert singer. Several ensembles, Mozart's "A capella," "Ave verum Corpus," for four female voices, and Mendelssohn's double quartet from the "Elijah," for He Has Given His Angels Charge Over Thee, were, with the exception of a little uncertainty of intonation, satisfactorily reproduced. The general result of the recital bore excellent testimony to the practical and well directed aims of Dr. Bruns' school. Dr. Max Burkhardt had undertaken the direction of the orchestra and fulfilled his duties with the ease and certitude of routine. The songs were accompanied on the piano by Robert Rübeling.—Die Germania, Berlin, May 12, 1911.

Lhevinne Pupils' Recital.

Some of the pupils of Joseph Lhevinne were heard in a recital given on August 20 at the beautiful home of the distinguished pianist in Wannsee (Berlin), at which the following program was rendered, Mr. Lhevinne assisting at the second piano in the concerto:

Largo Appassionata (from the sonata, op. 2, No. 2).....Beethoven
Sonata, op. 28.....Mrs. H. Knapp.....Beethoven
Concerto, D minor.....G. McManus.....MacDowell
Concerto, E minor.....Miss M. Pierik.....Chopin
Etude, C minor, op. 25.....Miss J. Weiskopf.....Chopin
Scherzo, B minor.....L. Goodman.....Chopin

At the close of the program a motor boat excursion on the Wannsee was undertaken.

Vocal Volume.

A gigantic private in the guards was brought before his C. O. charged with being disorderly in the public street.

"Who put this man in the guardroom?" asked the colonel.

"I did, sir," replied the sergeant. "I was in town last night when I heard some one bellowing and roaring songs about three hundred yards away. I went to the spot and heard the accused—Private Johnson—singing at the top of his voice."

"And you could hear him three hundred yards away?" asked the colonel.

"Yes, sir."

"Well, what have you to say, Private Johnson?" continued the colonel, turning to the accused.

"Please, sir," said Private Johnson, "I was only humping."—Ideals.

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FELIX FOX AND CARLO BUONAMICI.

Felix Fox and Carlo Buonamici—two men of authoritative standing among the pianistic virtuosi of America, and recognized by all thoughtful educators everywhere as pedagogues to be seriously reckoned with in the musical life of this country—these men and their aims embodied in a review of their lives and attainments will interest the readers of THE MUSICAL COURIER.

Born in Breslau, Germany, in 1876, Felix Fox first began his musical studies in Boston and continued them later in New York. With the laudable ambition of making a life study of his work, Mr. Fox returned to Germany in 1892 and studied with Reinecke and Jadassohn at the Royal Conservatory of Leipsic. Graduating three and one half years later with the highest honors, he received the much coveted Helbig prize for piano playing in further guarantee of his special musical fitness. Following closely this event, in his student career, he made an orchestral debut in that city during the spring of 1896, and scored a brilliant success with a first performance in Germany of the Widor F minor concerto.

Proceeding to Paris, Mr. Fox taught and studied with Isidor Phillip, the eminent French pianist and professor of the Conservatoire, whose wonderful technical studies have helped revolutionize the piano technic of today. Throughout his career, however, Mr. Fox has distinguished himself by his remarkably finished playing irrespective of any plane of advancement; and just this faculty so enhanced his rapidly growing artistic repute, that when barely beyond his student days his reputation as a rising artist and growing force preceded his every appearance and made him a welcome factor where most young artists are as yet an unknown quantity. In this manner he was twice invited to play at the Societe d'Art concerts, a very special honor since this society was founded for the encouragement of native French talent only. Following this Mr. Fox had the honor of being made an Officier d'Academie by the French Government for notable services rendered to musical art.

During the season of 1897-98, Mr. Fox made his first concert tour in America, traveling extensively through the country and playing with such organizations as the Philadelphia Orchestra, on tour with the Boston Festival Orchestra, with the Hartford Philharmonic Orchestra in Hartford, and filling recital, chamber concert and festival engagements throughout the Middle West and South. More recently Mr. Fox followed these up with a very successful London appearance in which the well earned encomiums that were his in this country also came to him on the other side.

As closely connected as Messrs. Fox and Buonamici are in their business and private lives, so near are they of an age, since Mr. Buonamici is just one year the senior of Mr. Fox, having been born in Florence, Italy, June 20, 1875.

With the virtuoso blood of his father, the eminent Giuseppe Buonamici, a leading pianist of Italy, flowing in his veins, Buonamici the younger gave early evidence of his supreme pianistic gift and, when a young child, was placed under the tutelage of his mother, a brilliant soprano and musician of high attainments. Later, Mr. Buonamici began serious work with his father, who was able to impart to him the technic and traditions of Bülow and Liszt through his own direct association as pupil of both these masters. At the close of his sixteenth year Mr. Buonamici went to the Royal Wurzberg Conservatory in Germany for further preparation and studied with Henri van Zeil, one of Liszt's brilliant coterie of pupils, graduating three and one half years afterward with the highest honors, and taking the prize for supreme pianistic achievement.

Conforming to the custom of his country, Mr. Buonamici returned home for a sixteen months' military service in the royal field artillery, on the completion of which he continued his studies for some time longer with his father, and then came to America, giving his first recital in Boston, January 17, 1897. Since then Mr. Buonamici has played with the Boston Symphony Orchestra in Boston, Cambridge and Worcester at divers times, besides concertizing extensively in this country and Europe with many of the famous orchestras and chamber music organizations, as well as in recital programs.

While both artists have always been close friends, it remained for a sudden inspiration which came about as follows to create the widely known Fox-Buonamici School. Two years ago Mr. Buonamici was leaving for Europe to fill a number of important engagements on the continent, and Mr. Fox accompanied him to New York. While en route they began to relate their varying experiences with the numbers of negligently prepared pupils who came to them for so called advanced work. Talking in this manner the same thought occurred to them simultaneously,

why not have a school in which teachers trained by themselves might supervise the work of younger students, all being under the active guidance of themselves as co-directors?

No sooner said, than done, and four months later the Fox-Buonamici School became an established fact. Since then the close friendship, high ideals and serious artistic aims of both founders have borne fruit in the prosperity and prestige of a piano school that ranks with the very best. And it must needs be so, since it is founded on the broadest European culture allied to a clean Americanism that gives measure for measure in the tireless service which only love and reverence for the art brings in its wake.

The results? Well, Messrs. Fox and Buonamici are constantly proving their high musical ideals in their own work as well as through the work of their happy and prosperous school.

Luckstone Gets a Rush of Applications.

Isidore Luckstone, the vocal teacher, will leave his summer home in Highmount, Ulster County, N. Y., in time to reopen his New York studio September 26. Mr. Luckstone has received applications from singers, vocal teachers and students from every State in the Union but two. This is, very likely, a record.

During the summer Mr. Luckstone has devoted his mornings to his advanced pupils and several others holding positions throughout the country and for that reason able to study with him only in the vacation months. Among those who have been with him are Mr. and Mrs. Eric Dudley, head of the vocal department at the Ithaca, N. Y., Conservatory, and Frances Oldfield, head of the vocal department of the Illinois Conservatory at Jacksonville, Ill.

Besides teaching, Mr. Luckstone has made it a point to indulge each day in athletic exercises. The results have been very gratifying, for the master was never in such superb health of body and mind. When he returns to New York his pupils will find him full of enthusiasm for work.

Many Luckstone pupils, both in this country and Europe, have sent cards and other souvenirs to Mr. Luckstone since the last musical season closed. Invariably, they ended their messages thanking the teacher who had done so much to develop their voices.

Cecil Fanning at Lenox.

September 5, Cecil Fanning, baritone, with H. B. Turpin at the piano, were the artists at a musicale at "Homesdale," Lenox, Mass., the old home of Oliver Wendell Holmes, now the summer residence of Mrs. Pollack, of New York, mother of Marshall Kernochan. The affair was a great success and Mr. Fanning was obliged to give many encores. Following was the program:

Der Wanderer	Schubert
Die Weise Guter Zecher Ist (Persian song)	Rubinstein
Ich Fühle Deinen Odem (Persian song)	Rubinstein
Verschwiegene Liebe	Hugo Wolf
Der Musikant	Hugo Wolf
Der Alte Herr	Hans Hermann
Der Erlkönig	Loewe
Song, Ylen (Richard Hovey)	Marshall Kernochan
We Two Together (Walt Whitman)	Marshall Kernochan
Round Us the Wild Creatures (Robert Browning)	Marshall Kernochan
Smuggler's Song (Rudyard Kipling)	Marshall Kernochan
Give a Rouse (Robert Browning)	Marshall Kernochan
Old Irish Song—	
The Smith's Song (A Recurring Melody)	
Trottin' to the Fair	
Too Young for Love (Oliver Wendell Holmes)	Roto
The Last Leaf (Oliver Wendell Holmes)	Sidney Homer

Grace Hall-Riheldaffer's Tour.

Grace Hall-Riheldaffer, the soprano, has completed a most interesting tour of the summer Chautauquas in Oklahoma and Texas. She had fine success in all the places and perhaps the largest crowds flocked to hear her in Enid and Durant, Okla. She was obliged to repeat her programs on several occasions. At Durant, she gave a recital at the uncommon hour of eight o'clock in the morning. The hall was crowded to the doors. On this trip Mrs. Riheldaffer has added greatly to her reputation in a section where she was already widely known.

I. M. Holcomb, president of the Southwestern Lyceum Bureau, declared that Mrs. Riheldaffer's "success was dazzling."

A correspondent reports that at a recent function in his town, Daisy Defoe presided at the piano and beautifully played Mendel & Sons' "Wedding March."—Missouri Sharpshooter.

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Max Pauer Eulogized.

The following comments on Max Pauer's playing from Leipzig, Berlin and Munich papers form eloquent testimonials to his great art:

Herr Pauer played three Brahms sonatas yesterday in the Haus am Hall and rendered these tone creations, which are partly of a cyclopically formidable, partly of an ethereally charming nature, to such perfection, initiating his listeners into every phase of the master's intentions with such thoroughness that a hushed awe accompanied his performance, to be relieved later by a storm of applause and recalls.—Arthur Smolian, Leipziger Zeitung, Leipzig.

I heard the same Brahms airs once more on the very same evening, played by one of the best of Brahms interpreters—Max Pauer. He fetched out of their depths all that human hands could possibly do. They danced and sang and reared up in gigantic structures; and yet these "Klavierstücke" did not stamp the evening to the event it became, nor did the beautifully played Schumann study nor the toccata, dashed off with tremendous verve. This was left to two works, so often ill-used, Mendelssohn's "Variations sérieuses" and "Rondo, capriccioso." Laurels are due to him who unfolds to us new works in a congenial spirit, but he who rescues such everyday pieces from the dust of abuse and the ruts they have apparently settled in not only creates anew, but also stands higher artistically, as he has to unite to one harmonious whole two widely separated artistic elements. Max Pauer belongs to this latter type, and that is why he is so sympathetic an appearance among the elect, who are, perhaps, less a prey to temperament, who more uniformly calculate every effect and possess wider and more elastic feeling—perhaps not to womanhood in its love of "Schwärmerei," but to man in his calmer verdict.—Allgemeine Musik Zeitung.

The program commenced with Bach's well-known "Italian" concerto; we will not enter into a discussion of the center passage with the artist, for everybody possessing a grain of independent musical feeling has his own conception of this baffling movement and endeavors to read it according to his own lights. Suffice it to say that Pauer's interpretation contained so much that was original and remarkable that it was pure pleasure to listen to it, while the energy and pregnant of his expression in the two corner passages called for the highest measure of admiration.—Münchener Neueste Nachrichten.

MUSICAL MUSKOGEE.

MUSKOGEE, Okla., September 6, 1911.

The appointment of Mrs. J. M. Offield, president of the Ladies' Saturday Music Club, to the position of State vice president for Oklahoma by the National Board of Management of the National Federation of Music Clubs, was received here with a great deal of interest and appreciation. Mrs. Offield is well and favorably known all over the State in musical, social and club circles and has all her life been very closely identified with active workers along lines of musical work and has an enthusiasm and interest so genuine, and prompted by a spirit of love and good will in all her work, that musical club work surely will take on new life, with much progress as the result. New clubs will be formed where none now exist and those already organized must awaken to more enthusiasm with her at the helm.

Stella Miesch, a piano student at the Steele Studios, is on an extended visit in San Antonio.

The Ladies' Saturday Music Club has, this year, a most enthusiastic set of officers and a larger executive board than ever before. The large chorus under the capable direction of J. Morris James, choir director of St. Paul's Methodist Church, promises to have a large part in the best musical season Muskogee has yet experienced.

Mae Whitaker will study music in Cincinnati this winter.

Mrs. Edwin Dealtry Bevitt, Muskogee's fine concert organist, will be the regular organist at St. Paul's Church this season, and with the excellent chorus choir will be a very interesting feature of the services this winter. Mrs.

Bevitt also has some good organ concerts planned, so this season promises to be busy for her.

Mrs. George Dick Rodgers, who has unusual talent both musically and dramatically, has returned from an extended visit through the Western cities and will resume her vocal study at the Steele Studios. She will be heard frequently at musical functions this year.

Florence Benedict, soprano at the First Presbyterian Church, and her sister Bertha, a talented piano pupil of the Steele Studios, have returned from a visit to the Indian Schools at Tusahoma, where they were the guests of Helen Redd, a most charming girl and a favorite in Muskogee social circles. Miss Benedict is a talented musician, who has recently studied at the New England Conservatory

and settings of Longfellow's "Hiawatha" and other productions.

Mrs. E. B. Lawson, president of the Wednesday Music Club of Nowata, cordially remembered the writer with a message from the "tip top" of the Rockies in Colorado.

Among the interesting numbers to be given before the Music Club this fall which are new to most of our local people will be "Invictus" by Bruno Huhn; "The Lone Prairie" by Farwell, rendered by J. Morris James, the tenor and choral director, and "The Lost Child," poem by James Russell Lowell, music by Arthur Shepherd (which won the N. F. M. C. prize in 1909), sung by Mrs. Walter R. Eaton, soprano; "The Villa of Dreams" by Mabel W. Daniels, (which won the special "Custer" prize, N. F. M. C., awarded in 1911), sung by Walter H. Hyde, tenor, and the following songs: "In the Night," "A Day and Its Dreams" and "June," by Lulu Jones-Downing, the Chicago composer, which will be sung by Mrs. Merchant, Mrs. Steele and Mrs. Eaton, on various programs.

LEDA CRAWFORD-STEELE.

Weingartner and Legend.

Barnum never said a truer thing than when he asserted that people like to be humbugged. If they didn't, half a dozen "isms" which shall be nameless would not last a day. But love of the marvelous is so widespread among human kind that when a spiritualist is shown up as a fakir, or a faith-healer proved to be a successful imposer on popular credulity, there is more disappointment than indignation. That is why stories about eminent men command such wide credence. The man about whom something extraordinary cannot be told may be a very good person, but he will never loom large in the eyes of the people. Who does not remember the stories they told about Roosevelt in the days when to hazard a doubt that he was the greatest man in the world was an act of daring? It is probably true, as old Dr. Johnson used to hold, that genius is only "an infinite capacity for taking pains"; but the man in the street prefers to believe it is a peculiar gift with which the mere taking of pains has little to do. The accepted notion of the great poet, for example, is a person who pours out blank verse as though it were water from a jug. The poet, in reality, as students well know, is Horace polishing the same stanza of twenty lines for years, or Tennyson writing "Come Into the Garden, Maud" over thirty times before he was satisfied with it; or Virgil penning a few lines in the morning and spending the rest of the day refining them. So it is with the

musician. Beethoven altered and altered; his first inspiration was rarely his mature choice. But people prefer to think of Mozart writing a whole overture in the course of a night, forgetful of the fact that the subject matter of that overture had been simmering in his brain for months. The musical conductor is a fertile theme of legend and Weingartner, who has come to Boston to direct the opera there, raises his voice in protest. He denies the stories that have been circulated about his vitriolic temper; he declares that he never browbeats his players; never has recourse to physical violence to obtain sweet harmony out of the orchestra; in fine, that he gets his best results as good shoemakers and tailors obtain theirs—by taking pains. But it is useless to ask people to believe that geniuses are made of the same flesh and blood as themselves. They want to believe something different and, for that reason, they will be hoodwinked and mystified to the end of time.—Rochester Post-Express.



MAX PAUER.

tory in Boston and is an active member of the Ladies' Saturday Music Club.

The Music Study Club soon will resume the regular meetings and is anticipating a most profitable year's work.

Olive Wheat, soprano, formerly teacher at Epworth University, will be located at the Methodist College at Guthrie the coming year.

Mrs. A. A. Pfeiffer, soprano, has returned from an enjoyable trip to the Northern lakes.

This office is in receipt of a splendid autographed photograph of Carl Busch, of Kansas City, who has done much to advance musical conditions in the Middle West and who has made the world the richer by his many compositions

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A CHAT FROM AUSTRALASIA.

BY MRS. JOHN PHILIP SOUSA.

TOOWOOMBA, Queensland, July 30, 1911.

Mail day approaches and we work zealously to catch the American boat, by way of Vancouver. It is much quicker than the English boats, which take six weeks by the Suez Canal.

Letters mean more in this corner of the world than they do in New York.

The Sousa Band has said "goodbye" to Australia and we are now en route to New Zealand on the Ulimaroa. When we reach Auckland we shall be as far from New



AN AUSTRALIAN ABORIGINAL.

York as the globe will permit, without going to the South Pole. By the time this reaches you we shall be thinking of sailing on the Makura for Vancouver, September 7.

We are beginning to find ourselves very much at home here, having spent eleven weeks in Australia—four in Sydney, four in Melbourne, one week in Adelaide, and one week in Brisbane.

They say "Sydney for pleasure, Melbourne for business, and Adelaide for culture," and it seems to be true.

The climate is delightful in Adelaide (a city of 100,000

inhabitants) and as it has numerous gardens, it is a charming place to live in.

Sydney has 600,000 inhabitants; Melbourne almost as many, and they are both large, fine cities, beautiful in many respects. The only other two towns of importance are Perth and Brisbane, and then come the smaller Ballarat and Bendiza, both mining centers. Cairns is a watering place, the Palm Beach of Australia. Maitland and Newcastle are also small towns, where we gave two performances each.

You find the English trace everywhere, in the beautiful botanical gardens, parks, reservations and horse racing. Australians are very fond of Americans; they call us their "American cousins," and say they are sure America would help them if they were in trouble. Australia, by the way is very nervous about the Japanese, although they are almost as far from Japan as we are. Yellow journalism here likes to hold up the yellow man as a bugaboo.

Sydney being the great port, the boats for Japan leave there, and it takes three weeks, but they stop frequently up the coast. New Guinea is six days' sail from Sydney. The Great Barrier Reef extends up the coast a thousand miles by the Coral Sea, forming a splendid defense. It is a terrible reef to sailors, although beautifully quiet, like a lake, after you enter, between the reef and the coast. A ship, the Yougala, was lost there with several hundred persons.

Very little is known about the northern coast and the government has just sent an expedition up there to investigate.

The great industry here is sheep. Ninety millions of them there are, I am told. They call the places stations instead of ranches.

Strangely enough, when you are here, you seem nearer to New York than you seem to Australia when you are in New York.

I presume after our long ocean voyages of three weeks each, nothing seems long or far away. It would take three months to do the islands comfortably, as there are only a few good boats. Usually they stop for a few hours or a day only, but New Guinea is too interesting an island to pass over so rapidly, and Samoa, five days sail from Sydney, would repay a long stay. Robert Louis Stevenson spent the latter part of his life there, as all the world knows. He loved Samoa and wrote about it, and died there. They say the Samoans are a charming people. Here they have pushed the black people back into the "bush." They will need them later, if they grow cotton in Queensland, which has a climate like Florida.

You hardly ever see the blacks; they are a dying race,

there being only about thirty thousand of them up in the northern part. They treat them as we did our Indians, placing them on reservations and caring for them. They are believed to be the oldest people in the world. About fifty miles from Cairns the aborigine can be seen in all his naked glory.

Many railway stations bear the native names, and "Wallangarra" and "Woolloomaroo" are typical ones. We gave a concert in Toowoomba, another native name. We spent a week of our time in Tasmania, the sixth state of the Union. They are just united, and formerly had not only different stamps, but also duty between the states. Now, although the postage stamps are different, they are interchangeable.

Wheat is a good product here, and they are beginning to cultivate the olive slightly. Fruits are fine, and I be-



FERN TRACK, GEMBROOK.

lieve anything will grow here. Pineapples are particularly fine and very plentiful.

The possibilities of this country are great, and as a matter of fact, Australians have not a very clear idea themselves what a wonderful storehouse of wealth it may become in mining, etc., as they know practically nothing of the center of the country.

Their winter is June, July and August—it is about like Jacksonville, Florida, and North Carolina, and although it gets cold here, everywhere you see palms growing and also the beautiful tree fern. The latter is fascinating, for it grows straight up to a great height, perhaps twenty feet. The stem, or trunk, is a dark, dank, woody substance, and then enormous fern-leaves, sometimes sixteen feet long, feathery and graceful, stretch out perfectly straight from the top, like an umbrella turned wrong by the wind.

They call it "Sunny Australia," and they do have months of sunny weather, long stretches together, but it has just rained for five weeks without cessation in Melbourne. We have teased them about the sunshine, as the placards all read: "Sunny Australia's Greetings to King George V and Queen Mary."

You feel the cold more here than in New York, partly because the houses are not heated, there being only an occasional open grate. We had fine sunshine in Adelaide and Brisbane, where the climate is lovely, except in summer the thermometer being 110 and 120 degrees in January.

On our way from Melbourne to Sydney we saw about a thousand cockatoos, white as snow—the sulphur-crested cockatoo. They were resting in a field, and they all flew up as the train went by.

The Australian wattle, or acacia, is their national flower, and grows everywhere. It is a beautiful yellow, graceful and feathery flower, looking like the Japanese mimosa. It abounds all over the country. The gum, or eucalyptus, is absolutely everywhere, as our pine tree is.

Mr. Sousa had a beautiful baton presented to him in Sydney; it is made of Australian redwood, gold tipped. The natural marking of the wood is exquisite, and there are four black opals, full of fire, inserted in it, one at the end, the other three set in gold in the center.

They need and want settlers here, yet some of the laws, the labor party being the ruling power, are at present a bit too stiff to be beguiling to the gentle emigrant. Even loyal Australians here complain that their homestead laws

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Following are some selected press notices:

Mr. Doyle became the hero of the evening after his first number, and when he had finished his last number, "Ecstasy," by Mrs. Beach, he received a decided ovation.—New York Herald.

The tenor solos of Mr. Doyle did, it is true, seem to appeal to the tastes of the audience as being more understandable than the selections of the other artists. His voice was clear and resonant and his two dialect songs, "Tours' 'Mother o' Mine'" and an "Irish Folk Song," by Foote, made marked impressions.—Brooklyn Citizen.

Mr. Doyle displayed his dramatic tenor voice to good advantage, and in the singing of both Italian and English his enunciation was excellent.—Brooklyn Daily Eagle.

Mr. Doyle, who sang a very interesting program, is possessed of a tenor voice of robust yet mellow quality. Schumann's "Die Beiden Grenadiere" gave him full scope, and his singing was impressive, both in the forte and pianissimo passages.—Brooklyn Daily Eagle.

One of the best selections of the evening was the tenor solo of F. X. Doyle, who sang an aria from "Reginella," by Braga. Mr. Doyle is possessed of a tenor voice of dramatic quality, which he uses to great advantage.—Brooklyn Standard Union.

Mr. Doyle made a great impression upon the audience, especially in his rendition of "The Song of Thanksgiving."—Philadelphia Inquirer.

The solo work by Mr. Doyle greatly pleased the audience. He made a decided hit, and was compelled to give an encore.—Philadelphia North American.

Mr. Doyle's selections were carefully chosen and were rendered in a manner that showed great interpretative ability. His voice is resonant and powerful and his personality contributes to his dramatic songs. He was heartily applauded.—Springfield (Mass.) Republican.

The solo by Frank X. Doyle was an unusually pleasing number, and the range of the song gave great freedom and power to Mr. Doyle's voice, which is of a dramatic quality, possessing strength and purity of tone.—Scranton (Pa.) Truth.

Mr. Doyle made a great hit in his solo work. He has a very beautiful voice, vibrant, full and sympathetic. With good stage presence and such a superb voice he has many advantages.—Scranton Tribune.

Frank X. Doyle's recital was a decided success. His work was of the highest order, his singing pleasing in the extreme, and he held his audience entranced.—Wilkes-Barre (Pa.) Record.

Mr. Doyle proved to be one of the most popular entertainers of the evening. He has a strong voice, and he knows how to use it. The three of his selections were well received, and the audience demanded more.—Syracuse (N. Y.) Herald.

The solo singing of Frank X. Doyle was the feature of the evening, and all who heard him were enthusiastic in the expressions of appreciation. To say that his singing was thoroughly enjoyed is to put it mildly. Mr. Doyle more than sustained his high reputation as a soloist of the first rank. He demonstrated qualities and abilities that were a revelation to his many hearers.—Shamokin (Pa.) Dispatch.

Mr. Doyle's voice delighted his hearers with its richness and purity. He sang with much expression and dramatic fire. He was loudly encored, and the audience showed full appreciation of his efforts.—Carbondale (Pa.) Leader.

Sarto Sings at Asbury Park.

Andrea Sarto, the New York baritone, appeared Thursday evening, September 7, at Asbury Park, N. J., in conjunction with Pryor's Band. There was a large audience present which gave unstinted demonstrations of appreciation and delight with Mr. Sarto's singing. His voice never sounded to better advantage than in the big Arcade and he was compelled to respond to many encores. He sang the ever delightful "Prologue" to "Pagliacci" and a new song, "Nobody's Got Any Use for Me," words by Charles Irvin Junkin, music by C. E. Le Massena. So great was Mr. Sarto's success with the latter that he was compelled to repeat it four times, many of the audience joining in the chorus.

That Asbury Park was afforded a great treat by Mr. Sarto's presence was exemplified in the fact that one of the largest audiences of the season turned out to hear him and the papers commented most enthusiastically.

Alda and Bonci for Symphony Concert.

Frances Alda has been engaged as soloist for the two concerts on December 11-12 with the Lehigh Valley Symphony Orchestra in Bethlehem, Pa. Alessandro Bonci will be the soloist at the first concert.

Maude Klotz, Soprano.

Maude Klotz, the young Brooklyn soprano, scored a triumph at the summer music festival at Manhattan Beach on Saturday, September 2, by the German Liederkrantz Society of New York. She had the assistance of the great Liederkrantz male chorus of 200 voices and was compelled to respond to several encores demanded by the enthusiastic audience. Her success was so pronounced that she



MAUDE KLOTZ,
Soprano.

was immediately engaged by the society for a concert during this season.

Until a year ago this young girl scarcely out of her teens was unknown to the musical world. She was discovered by her present management singing in a small Brooklyn church, and he induced her to enter the concert field. Since then she has advanced with great rapidity. July 10 she was heard in the Ocean Grove Auditorium where she created a sensation, receiving a great ovation. July 31 she again appeared in the Auditorium in a joint recital with Holger Birkerod, baritone. Having been called upon to substitute at the eleventh hour, she had only two days in which to learn the "Pagliacci" duet, a task few sopranos

would have undertaken. As on her previous appearance she aroused much enthusiasm and was recalled many times.

Miss Klotz is a lyric coloratura soprano of great range and volume with a warmth of color that is appealing and sympathetic. She is, moreover, remarkably versatile and her interpretative ability is exceptional. In addition to her vocal equipment and extensive repertory Miss Klotz is a most attractive girl, charming and unaffected. She rarely fails to win her audience, even before she starts to sing, so that a splendid future has been predicted for her.

For this season she has been booked by many prominent musical organizations in the East and her managers, Kuester and Richardson, state that a short tour of the Middle West is now being booked, which will begin in January, 1912, with a Chicago recital.

Saenger Pupil in "Die Walkure."

When Oscar Saenger was in Rome the early part of August he received a telegram from his pupil, Rudolf Berger, leading tenor at the Berlin Royal Opera, inviting Mr. Saenger to come on to Berlin and witness Berger's first appearance as Siegmund in "Die Walkure." Mr. Saenger arrived in Berlin in time for the performance, which took place August 19.

While in Berlin Mr. Saenger and a number of his professional pupils held a reunion. Besides Berger, those greeting the maestro, were Marie Rappold, of the Metropolitan Opera House, New York; Allen Hinkley, of the Metropolitan Opera House, New York; Kathleen Howard, leading contralto of the Opera at Darmstadt, Germany; Sibyl Conklin, contralto of the Elberfeld Opera; Kathryn Lynbrook, soprano of the Volks Opera, Berlin; Dr. Hugh Schussler, basso, and Elbert Fretwell, tenor. Mr. Saenger has engaged passage and will sail from Genoa for New York, September 19. He will resume his teaching at his new studios, 64 East Thirty-fourth street, October 2.

Christine Miller Engaged by Haarlem Philharmonic.

The Haarlem Philharmonic Society of New York has re-engaged Christine Miller for this coming season. Miss Miller will sing at the opening concert, Thursday morning, November 16. During the month of October the contralto will make a tour of the South. Miss Miller, as already announced, has been engaged as the leading contralto of the Worcester (Mass.) Music Festival. She will sing at the concerts September 27 and 28. Before that appearance Miss Miller goes to Waterloo, Ia., to sing at a concert on September 22.

"Now that you've heard my daughter sing, what would you advise me to do?"

"Well," the music master replied, "I hardly know. Don't you suppose you could get her interested in settlement work or horseback riding, or something like that?"—Chicago Record Herald.

Milan's Teatro dal Verme will give "Tristan und Isolde" as its principal revival.

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CHOPIN THE COMPOSER.—IV.

A WORLD FORCE.

BY EDGAR STILLMAN-KELLEY.

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The chivalrous feeling and the historic sorrow of the Pole, the easy elegance and gracefulness of the Frenchman, the romantic profundity of the German, are united in Chopin into a total of such originality that his music, though conceived for the pianoforte solely, has extended its fructifying effects beyond the sphere of that instrument.—*Wilhelm Loughans* in "History of Music."

We have seen how invaluable the rich harmonic apparatus of Chopin proved in the hands of masters capable of appreciating its subtle beauties, and the delicate differentiations of meaning imparted to a given chord-group by slight changes in the treatment of the voices. But the mere employment of complex chords and chromatic harmonies by no means implies artistic pre-eminence. The simple melody for horns, *unisono*, that introduces the C major symphony of Schubert, possesses an appealing charm that outweighs, in merit, many entire symphonies, filled to the brim with the heaviest chord combinations. Students sometimes, in their justifiable enthusiasm for the harmonic qualities of the romantic composers, overlook the fact that some of the ablest harmonists, from Schubert to Grieg, have achieved many of their greatest triumphs by incorporating motives of varied character in their works, employing now a melodic, now a rhythmic, and again a harmonic theme.

The value of the harmonic element is indicated in direct ratio to its capacity for expressing the emotional intent of a given situation.

In literature our sense of the fitness of things, demands that simple words be employed when we deal with placid moods and the quieter emotions. On the other hand stronger terms and more elaborate phraseology are demanded for the more impassioned outbursts of feeling and the utterances of exalted thought. An authority on rhetoric puts it: "The lower class of words cannot perform the highest work. A complex feeling requires complex means of expression, and a writer who mounts into the region of ideas must use words adapted to the communication of those ideas; in short, a phraseology of more subtle significance. To see that this is so, one has only to compare a paragraph from Bunyan with one from Burke."

In the universal language of music, the analogous necessity for employing harmonies selected with nice distinction, in voicing our varied emotions, is manifest. Thus in the treatment of child-like and naive subjects, elemental and primitive emotions and conditions, naught is so fitting as triads—major and minor, with few inversions. More involved and intricate dramatic situations demand a more elaborate range of harmonies (seventh, ninth chords, etc., with their numerous inversions), while in the most tragic scenes the fluctuating stream of chromatic harmony, involving the element of rapid modulation, is not only justifiably evoked, but positively demanded.

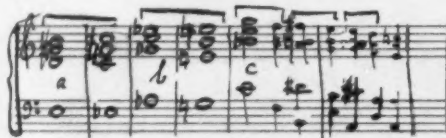
Manifold experience teaches us that the average intelligent layman, accustomed to Chopin, Schumann and Grieg, will find something lacking in the music of the eighteenth century. That something is the Harmonic Texture, which enabled the nineteenth century masters to express to a nicety the most delicate shades of meaning.

Schumann said: "We are convinced that, were a genius like Mozart to arise in our day, he would rather write Chopinesque concertos than Mozartean ones." Richard Wagner, in discussing this subject, confessed that, were he to compose music for the thrilling scene in "Don Juan," where the statue of the Commandant enters the apartment of his murderer, he would employ more striking harmonies than did Mozart.

When these great nineteenth century masters made the above quoted comments on the general character of the music of such a genius, did they imply lack of ability on his part? No! They had the courage to state what everyone ought to know, viz., that in the nineteenth century the art of music had attained a higher, fuller power of expressiveness, especially in the department of harmony. In the development of the grammar of harmony, Chopin contributed most to outline the declensions of its chords, and the conjugations of its regular and irregular modulations. Indeed, specially significant features, rich in expressiveness, were invented by Chopin, and subsequently adopted and elaborated by Schumann, Wagner, Grieg and others.

What I have referred to as a modulating motive, is a passage, plain or figured, as the case may be, in which an unusual harmonic progression or modulation forms a distinctive feature. Thus, toward the end of the

A minor etude, Op. 25, analyzed in Section II, we find, as a background of the technical figures, the deceptive cadence A major V 7, C minor I 6. (See Example 17.) Now this is very abrupt, but C minor is akin to the following chord, D flat V 7, and this, in turn, being succeeded by E minor I 6, we have a sequence of a, at b.



EXAMPLE 17.

The composer then proceeds to c as though he were about to give us another, but breaks it into shorter members, in more conventional sequences. The E minor concerto contains several of these modulating motives. But, as they are all highly arpeggiated, they do not appear to be such essentially active factors, as is really the case. Later we shall encounter modulating motives, more easily recognizable as such. Example 18 shows us a beautiful outline, which occurs toward the close of the rondo in the E minor concerto, beginning at the seventeenth measure after the last *tutti*, with the main theme. (See Example 18.)



EXAMPLE 18.

This is followed by other shorter modulating figures, with less startling features, as the object now is to fasten the main key once more. In the first movement are two remarkable illustrations of this type of modulating motive. (See Examples 19 and 20.)



EXAMPLE 19.



EXAMPLE 20.

In an article that appeared in these columns about three years ago, I devoted some space to the discussion of such thematic material; among the illustrations given were

the theme in Chopin's fantasia Op. 49, measures 21 to 28 (repeated), and the second part of the Pilgrims' Chorus, from "Tannhäuser," together with numerous excerpts from Wagner's later works. I must repeat just enough of what I said, at that time, to touch on the fact that, in Wagner's hands, harmony had become so powerful a factor in giving the fine discriminating shades of meaning to a bit of dialogue, or the subtle changes of mood which come over the speaker, that not infrequently, with a few chords devoid of rhythm or melody (save the most rudimentary), we have the gist of the matter at once. Brünnhilde greets Siegmund with her Death Message; Hagen plots Siegfried's death, or gives him the Drink of Forgetfulness. (See respectively motives a, b and c, in Example 21.)



EXAMPLE 21.

It seems singular that, in spite of the great popularity of the Wagnerian music-dramas, so few should appreciate the nature and value of these harmonic designs. The majority seem to regard the upper voice of these motives the main feature, as would be the case with a theme of Mozart or Beethoven. An able pianist and teacher in Berlin, in speaking of the Fate Theme (Example 21 a), told his pupil that, in this instance, Wagner had employed an *Ur-Motive*, that is, a traditional theme used by others; among them Beethoven in his sonata, Op. 81—the second movement. If the reader will but take the trouble to play the first measure of this movement, and compare it with the Wagner motive, he will find it to be a melodic figure, well harmonized; but, while the outline is like that of Wagner, the latter is unquestionably a harmonic design.

Again, in all thematic catalogues of the Wagnerian music-dramas, from Hans Van Wolzogen's "Leitfaden" down to the text book of the Nibelungen trilogy, recently issued by Schott, the harmonic themes are frequently indicated by the upper voice only, or, perchance, two may be given. Even when we have four upper voices of a complex harmonic theme (as in the case of the Wanderer Motive), the result is comically incomplete. Of course, it is more convenient, but, for the sake of accuracy, a little more pains might be given to the matter. These illustrations serve to show that there is much to learn in following out the fine points in the art of the great harmonists, Chopin, Wagner, Grieg and Tchaikowsky. Furthermore there is also much to be learned concerning their logical development.

Of course all motives, whether melodic or harmonic, do not lend themselves to the processes of development with equal readiness. This axiom is brought home to one early in life. While still a boy, long before I had heard an orchestra, I noted in my sketch book a theme which at once interested and baffled me. I afterward found it to be practically identical with the opening measures of Liszt's A major concerto. (See Example 22, a and b.)



EXAMPLE 22.

With the return to the tonic key, in the third measure, the impetus dies, and there seems to be no incentive to further progress. Even Liszt, in treating this modulating motive, fails to give it such plastic elaboration as he did in treating the motto of the E flat major concerto (likewise a modulating motive). In the former case the development consists merely in repetitions of the motive, with new pianistic figures that continually grow in interest and difficulty; in the latter instance there is a constant organic growth. Liszt employs new and unusual means of extending and abbreviating, in a manner thoroughly homogeneous, the original design, and this too in a style of instrumentation wholly his own. It will be seen that the motto of the E flat concerto offers a greater variety of members, or germs, for development or expansion than does the theme from the concerto in A. This obviously facilitates matters. (See Example 23, a, b, c and d.)

In one of my early works I experimented with a modulating motive of a nature akin to Example 22. One day I showed it to an elderly New York colleague, an erudite and able theorist who, during his lifetime, was regarded by some as the best fugue teacher in the city. He advised me to begin more simply and demonstrated how, by taking the upper voice alone at first, it might be treated in canon

form, in contrary motion, in the inversion, etc. That the character of the motive lay wholly in the harmonic progressions, was something he failed to perceive.

Richard Strauss attributes the richness of texture in Wagner's music to "the broader line treatment, such as we find in the Bach fugues and the later quartets of Beethoven."* A glance at the works in question will indeed reveal the free line treatment, that is, we see figures



EXAMPLE 21.

running in opposite directions, colliding or intersecting in such a way as to produce cross-relations and unresolved dissonances, justifiable by virtue of the preservation of the outlines involved; such we often find in Wagner and sometimes in Chopin. (See the etude A minor, op. 25, already quoted.)

Let us listen carefully to the wonderful harmonic designs given in Example 21. They reveal in a most mysterious, but none the less emphatic, and singularly suggestive manner, the moods of the actors in the great Norse drama. In studying the scoring of these passages do we find "the broader line treatment" of Bach and the later Beethoven? No! nothing of the kind, nor could the criss-crossings of any number of lines produce the emotional effects here brought forth. In the subsequent development of even this complex material, Wagner has indeed employed multifold contrapuntal devices. Nevertheless here we deal with a most original method of creating a mood, in which two elements are predominant—harmony and orchestration. No one had ever conceived such a method before, and this high degree of excellence has since been approached but rarely.

To what influences do we attribute such unusual phenomena? Chopin and Berlioz. Incidentally be it remarked that neither of these masters was German (unless we employ the term in its very broadest meaning, implying descendants of the Teutonic peoples of Middle Europe, colored by the Slavic elements on the East, and by the Celtic on the West).

There seems to be an obsession, not only in Germany but elsewhere, that unless a composer hold exclusively to German models he is lost. In justification of this view it may be urged that, as are the poets of Greece and Rome to the world's literature, so are the composers of Germany's classical period to the literature of music—inevitable and indispensable. But we must not overlook the fact that when Dante, Chaucer and other poets emancipated themselves from the yoke of obsolescent languages, and elected to express their ideas in their mother tongues, they added to their classical training, knowledge of subjects nearer at hand. Although they frequently lead the old mythological *dramatis personae* across the stage, they also acquaint us with new and vigorous characters indigenous to the soil of their respective countries. The truly independent musician supplements his German education with all that enables him to express his own individuality. Thus, Wagner having early devoted himself to Italian models, retained such features as were helpful, discarded the rest, and in searching for stimulating and dramatic elements, took the best of everything wherever he could find it, whether within the boundaries of Germany or elsewhere.

How much more suggestive of universality would our world language—music—become if it were regarded as one to which various people have contributed! Were the claim broadly stated, that we derive our melody from Italy; our harmony from Germany; rhythm from the Slavs and Magyars, and orchestral color from the French, we should have a proposition decidedly more poetic and plausible than when we attribute all factors to one country or one people.

Both Chopin and Wagner were indebted to Beethoven for their knowledge of the science of thematic development, but the former was the first to apply and adapt it to the requirements of the new harmonic material. It will thus be seen that Wagner was doubly indebted to Chopin, and his kinship to the Polish master is as evident as his relationship to Beethoven. The illustrations, that have been given in evidence of this, are not to be regarded in the light of plagiarisms, as the reminiscence hunter loves to put it, but to show how Wagner grasped the situation, investigated and applied the principles underlying Chopin's system of architecture, and in many instances boldly amplified them. It will thus appear to those who can view the question without bias or prejudice, that, by virtue of his rare mentality, nourished from various sources under such peculiar conditions, Chopin manifested traits not alone Polish, but French, German, Italian and even Oriental, thus enabling him, in a certain

*See Strauss-Berlioz Orchestration.

sense, to speak a more universal tone-language than Bach or Beethoven. He may not have treated such a variety of topics, and his means of expression was restricted practically to one instrument, but his language was more highly inflected, and his vocabulary more extensive.

No one since Michael Angelo has surpassed Richard Wagner in all-comprehensiveness. But we know from what he himself has said, that his universality was acquired through patient, indefatigable study of the greatest masters, and, when we listen to his music, with its sonorous dispersion, its ever moving deceptive cadences, and its rich harmonies, logically elaborated, we feel instinctively that among the most potent forces which shaped the remarkable career of the Master of Bayreuth, must be mentioned the art and science of Frederic Chopin.

(Conclusion.)

Janet Spencer Turns Player.

Janet Spencer sends the accompanying photograph with these remarks:



JANET SPENCER.

Taken with my tiny camera while I was playing tennis at Courtlands on the Thames, England. Have just come down from the country, Oxford, where I have been resting for two months, and go on to Paris to visit friends. My vacation has done me worlds of good, and I am feeling ready to commence my English season at any time. Things are looking very promising and I feel sure of a good season.

The MUSICAL COURIER, coming every week as it does, is really a comfort and I appreciate it now even more than I think I ever did in America.

With best wishes, I am
Sincerely yours,
JANET SPENCER.
August 29, 1911.

Stojowski Recital at Bar Harbor.

Sigismund Stojowski, the Polish pianist and composer, was the artist who gave the closing concert of the season at the Building of Arts in Bar Harbor, Me., Saturday afternoon, September 2. The program was devoted to Chopin and, needless to state, the fine audience heard ideal presentations. Mr. Stojowski is in no sense a specialist, still his admirers always enjoy his Chopin interpretations. This pianist has absorbed the national characteristics of the music, and while he can portray the poetry of the music, he is never lacking in the performance of the powerful works which demand depth and virility.

Mr. Stojowski's program for last Saturday was opened with the fantasia (op. 49) and then came the moving B flat minor sonata with the haunting "Marche Funebre" as the climax of the work. After the sonata Mr. Stojowski played in rapid order a number of the preludes, and these were succeeded by a group of studies. The value op. 34 came next, providing the happiest of contrasts. The nocturne in G major and two mazurkas added more interest, and finally the program was ended with the stirring A flat polonaise. Mr. Stojowski played a number of encores.

Some of Mr. Stojowski's patrons on Saturday of week before last were among those whose names appeared on the list of subscribers for the memorable series of historical recitals the pianist gave at Mendelssohn Hall, New York, last season.

MUSIC IN THE FAR NORTHWEST.

Bellingham, Wash., September 2, 1911.

Mrs. J. Irving Cross, of Jersey street, Bellingham, has been appointed director of the piano department of the University of Seattle. She will give a number of concerts during the season.

J. D. A. Tripp is soon to open a large conservatory of music in Vancouver, B. C. Some of the plans are now under consideration.

May Hamilton, of Vancouver, passed a holiday in Bellingham as the guest of her aunt, Mrs. William Hamilton.

Mr. and Mrs. G. Sidney Stark, of Elizabeth street, Bellingham, gave a musicale several weeks ago at which Mrs. Irving Cross played. Mr. Stark, the host, performed some violin solos. Mrs. Mathea, Mrs. Deerwester, Mabel Rhodes, Irene Hurd were others who participated in the program.

Works in the repertory of La Scala this season will be "The Bartered Bride," by Smetana; a revival of Cimarosa's "Il Matrimonio Segreto"; Verdi's "Don Carlos," Gluck's "Armide," Bellini's "Norma," Thomas' "Mignon," and "Meistersinger."

MUSIC IN MEMPHIS.

MEMPHIS, TENN., September 7, 1911.

Prospects are bright for a musical upheaval in this city this winter, music lovers having caught the right spirit from ambitious musicians, and business men who regard with favor all musical advancement from a standpoint of civic pride. As a result there will be plenty of good music heard this season.

Recognizing the strength in co-operation, studios and conservatories generally are taking advantage of this fact. The first and largest to come into line is the Southern Conservatory of Music with the following associate directors: Jacob Bloom, Ernest F. Hawke, J. G. Gerbig and Herman Keller. The promoters believe that the launching of this conservatory will fill a long felt want in this part of the country as well as in the surrounding territory, and have issued an attractive catalogue in which they set forth the many advantages and attractions for pupils possessed by this institution. In addition to the departments of individual training there will also be installed a Conservatory Orchestra, Woman's Glee Club and Choral Society.

Memphis is to have the All-Star Course again this season, the Lyceum Theater having been engaged and the following list of attractions booked for it: Carmen Melis, soprano; Francis Macmillen, violinist, and Gino Aubert, accompanist, for the November concert; Ellison van Hoose, operatic tenor, in December; Madame Gerville-Reache, dramatic contralto, in January; Arthur Shattuck, pianist, for February; Bonci, lyric tenor, in March; Jean Jomelli in recital in April, and the New York Symphony Orchestra for the closing concert in May. The course as arranged will be under the local management of Mrs. John Cathey, whose untiring efforts and determination introduced the All-Star Course so successfully last season.

Arrangements are now being completed whereby several leading Southern artists and teachers will open a high grade school of music in this city which will be known as the Memphis Conservatory of Music. The vocal department already has been assigned to Edmund Wiley, baritone, director of the First Baptist Church Choir. George Arnold, a young Memphian who recently returned from study with Ysaye and Paul Gilson, will have charge of the violin department. The piano department will be in charge of one of the leading teachers in the South, whose name, along with those of other members of the faculty, will be announced later. The conservatory will have studios in the Woman's Building.

In addition to the Memphis Symphony Orchestra this city is supporting several smaller orchestras of good local repute, the first of these in point of number being one at the Orpheum Theater. Under the direction of Mr. Borjes the best class of music only is played; the program of the opening week of the season included such numbers as the second Hungarian rhapsody, selection from "Tales of Hoffman," and kindred compositions.

The Memphis Symphony Orchestra will be three years old this fall and, generously fostered by the public, it has now grown to be one of the city's greatest musical possessions. The association governing the orchestra has been busy all summer planning and building for the brilliant winter season and as a result soloists of the highest rank will be presented. Included in the list thus far announced are: Alma Gluck, soprano of the Metropolitan Opera Company; Ludwig Hess, the famous German tenor; Cecil Fanning, American baritone; Albert Spalding, violinist, and the Flonzaley Quartet, while the committee at work under Manager Augusta Semmes promises a completed announcement of the season's programs by October 1.

Although the first meeting of the music clubs is announced for the second week in October, the Beethoven Club held its call meeting Friday with the president, Mrs. Ben Parker, in her apartments at the Gayoso Hotel, for the transaction of business pertaining to the opening club concert of the season. No definite plans have yet been made, but a committee was appointed for the revision of the constitution and a general outline of the winter's work gone over. The club will hold its first meeting of the season Wednesday, October 11.

Mrs. E. T. Tobey has returned home after spending the summer in Chautauqua, N. Y., where she is assistant teacher in the Sherwood School of Music.

Mrs. E. F. Stapleton and sister, Mrs. A. I. Falls, have returned from Chicago, where they spent the season in the study of music.

The name of Richard Wagner appeared on the programs of the Imperial Opera House in Vienna last season sixty-four times. The next most popular composer was Strauss, Johann not Richard.—New York Sun.



HAREWOOD HOUSE, HANOVER SQUARE
LONDON, W., AUGUST 26, 1911.

Great interest is being evinced in all quarters in the new London Opera House. The press, the general theater-going public, and the opera-loving public are all on the qui vive and awaiting with expectancy the opening night, which is scheduled for November 11, when Nougé's "Quo Vadis" will receive its first hearing in England, with Lina Cavalieri, Maurice Renaud and Orville Harrold, the American tenor, in the cast. The repertory of the London Opera House, inclusive of the twenty weeks of opera which it is proposed by the management to give, includes, in French: "Quo Vadis," "Don Quichotte," "Thais," "Jongleur de Notre Dame," "Herodiade," "Manon," "Werther," "Navarraise," "Les Contes d'Hoffmann," "Faust," "Romeo et Juliette," "Lakmé," "Prophète," "Huguenots," "Louise," "The Violin Maker of Cremona" and "Carmen," and in Italian: "William Tell," "Norma," "Trovatore," "Favorita," "Siberia," "Dolores," "Otello," "Pagliacci," "Cavalleria Rusticana," "Lucia," "Rigoletto," "Traviata," "Barbiere di Siviglia," "Aida," "Andrea Chénier" and "Ballo in Maschera."

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extensive repertory. Mr. Hammerstein, who has been spending the summer on the Continent, has returned to London, and is now in personal charge of all preparations. Some few of the principals also have arrived in London.

The two principal English musical festivals to be held this year are the Three Choirs Festival, which will take place at Worcester, September 12, 13, 14 and 15, and the Norwich Festival, at Norwich, October 25, 26, 27 and 28. Four new works by English composers will be brought out at Worcester, namely: "Sayings of Jesus," a composition for baritone solo, chorus and orchestra, by Walford Davies; "Five Mystical Songs" for baritone solo, chorus and orchestra, by R. Vaughan Williams; an "Overture to a Greek Tragedy," by Granville Bantock, and a set of variations for string orchestra by W. H. Reed. At the Norwich Festival the English works to be performed are Walford Davies' "Everyman"; Sullivan's "Golden Legend," and several works by Elgar, among them the violin concerto with



PHYLLIS LETT,
The London contralto.

Ysaye as soloist. Both festivals will be conducted by Sir Henry J. Wood.

Katharine Goodson, the English pianist, will be heard in America this coming season in a series of orchestral and recital engagements. Miss Goodson will be under the management of the Antonia Sawyer Musical Bureau, and will open her tour in January. Three engagements have been booked for her with the Boston Symphony Orchestra, and she has also been engaged by the Minneapolis Orchestra for one of its regular symphony concerts. Miss Goodson will play the Knabe piano on her American tour. In October Miss Goodson will go to Berlin, where she will play with the Berlin Philharmonic Orchestra, on October 5, and give her own recital Octo-

ber 12. During the summer months many American pupils have been coaching with Miss Goodson at her home in St. John's Wood.

An interesting personality is Elizabeth Loneragan, one of the many young professional American women spending the summer months in Europe. Many interesting articles from Miss Loneragan's pen have appeared in various American publications on woman and the various fields of endeavor open to her in America. Among her more recent contributions on the subject is one dealing with women musicians, which will appear in an early issue of a popular American magazine. During Miss Loneragan's European travel, which has included visits to Rome, Milan, Florence, Venice, Paris, London, Stratford-on-Avon and many places in Switzerland, she has gathered much valuable information, some of which she proposes to use in an early article on women composers, for one of the many publications she writes for. Miss Loneragan returns to the United States August 29.

Hanna Butler, the American singer, who has been in London several weeks coaching in oratorio, and in many French and Italian arias with one of the Covent Garden opera conductors, has now left for Berlin, where she will spend some time coaching in lieder with a noted German authority. Mrs. Butler is to return to the United States early in October.

In a recent interview with J. Arthur Russell, which appeared in these columns, there was a slight misstatement regarding M. Chaliapin, the Russian basso, which Mr. Russell has asked the writer to correct. It should have read that he "had been in negotiation with representatives of this artist in regard to a possible appearance in London, and that he was hopeful of its coming off." Any reference to a definite appearance was inaccurate, and the correction is gladly made.

EVELYN KAESMANN.

Later London News.

LONDON, England, September 2, 1911.

Though no one seriously affirms that the musical profession is absolutely free from all profligates, mild, middling or mature, any more than it is affirmed of any other professional class (not mentioning non-professional classes), to accept, however, the play entitled "The Concert," which opened the London season August 28, as a serious study of the musical temperament and its leading character as representative of the great class of decently minded men musicians who teach for a living would be certainly paying too great a reverence to reckless gullibility on matters relating to art and musical artists. But as a satire on the sham musician, and the silly woman, the play is very good. The mistake is not to make this distinction in one's viewpoint and therefore miss the enjoyment of the real meaning of this sometimes well, sometimes badly written, music drama.

Gabor Arany, hero, pianist, and teacher, strenuously portrayed by Henry Ainley—who absents himself from home now and then, ostensibly to give concerts, but in reality to meet his latest innamorata selected from among his young lady pupils, for a quiet little rendezvous in the Catskill Mountains, where he has a bungalow with a grand piano, a cosy corner window seat and great dormer windows from which an enchanting Belasco autumnal scene of Catskill Mountain foliage may be reviewed in London every evening and matinees Thursday and Saturdays, at the Duke of York's Theater, bears just about as much relation to the legitimate type of musician and music teacher as does one of those stupid silky Pomeranian pets to a real canine of any breed (not necessarily of qualified pedigree), so long as it happens to be a real canine. Besides it is all wrong psychologically to make the hero a pianist and at the same time so distractingly fascinating. Pianists are rarely lady killers. The hero should have been a singer, electively a tenor or at least one of those sympathetic voiced, well tailored baritones. If, however, the author felt, deep down in his heart, that his hero must be a pianist, then he should have carefully studied the one, or perhaps two superlatively fascinating pianists who really do exist, for Gabor at his best falls far short of possibilities, even as satiric suggestion, when compared to studies in real life.

But there is one perfect illustration in "The Concert" of a type pathetically familiar in musical life and that is the "secretary," played by Florence Edney with truly painful realism or painfully true realism. All the distinguishing characteristics are true to the verities of many secretarial jobs. The secretary is not alone secretary to the "master," but his valet also, as well as lady's maid to his wife. If the latter had only presented her with one of her own cast off gowns it would have been but an added bit of realism and tribute to things as they sometimes are.

The end of the first act leaves the hero's wife en route, via the New York Central (English version) for the trist-

ing place in the mountains, accompanied by the husband of the hero's latest choice. Naturally the sudden arrival of these uninvited visitors provokes quite an awkward contretemps, necessitating explanations from all concerned. Gabor eventually "confesses," confesses to his wife, the real basis of his actions past, previous and present, as well as revealing the real baseness of his character, and light is thus shed on the crux of the real ethical basis of the play. He is not a musician, not even an irresponsible musician fancying himself in love with every new face; he is merely a superficial poseur, a charlatan who has invested himself with an absurdly vain halo of a reputation for "fascinating," and it is this reputation that he must retain at all hazards; it is not his worth as a teacher or his talent as a virtuoso that has won him popularity and brought him pupils and material success, it has been his reputation as a gay Lothario. The various episodes with the various "geese," as he terms his fluttering brood of female pupils, have been but necessary incidents to sustain in full fluorescence his best stock in trade—his risqué reputation! It is all quite a magnificent satire on women and their adoration of tin gods.

But for a moment, however, Gabor seems to get the thesis of his self analysis mixed. He affirms the necessity of these periodic escapades in sustaining this valuable reputation, but he also affirms the necessity of them as a kind of stimulating incense to be burned to the regaling of the "artistic temperament," which he imagines he possesses. Fine pictures, fine music, fine statuary and fine women, he tells his wife, must be included in his life's menu. A disturbing element in the play is this sentiment, for it does not dovetail with the real undercurrent spirit in any way. So long as he was explaining his motives and ventured on the dangerous question of the eternal feminine as being among the aesthetic essentials, he should have kindly stated her real status. If he simply wished to enjoy lovely woman as he would lovely pictures, music, or statuary, was it really needful to carry her off to the mountain fastness? Perhaps it was. If he simply eloped with one or another type of feminine loveliness every now and then as a means to an end in sustaining his wonderful reputation, it seems just possible that a material consideration may have swayed him, more or less. Further explanation from his point of view would have been very acceptable, though one felt convinced, considering the very sordid dénouement, when they all meet in the bungalow, and the hero glibly repudiates the lady of his latest caprice, that about as much aesthetic sentiment controlled the stage Gabor Arany as ever it does the Gabor Arany type in life, a kind of sham musician who possesses no more sense of the aesthetic, or the artistic temperament, than any one of the Gabor Arany "geese" pupils were supposed to possess.

There is some piano playing in this music drama. In the first act the pupils begin to arrive for their lessons. The secretary is there guarding the closed door opening into the room where the "Master" is practising. He is playing a Liszt rhapsody (he or one who is substituting for him as pianist), on a typical fake-piano-teacher-studio-piano; a jangling, noisy, out of tune instrument, innocent of any suspicion of tonal quality. The touch of the player is as hard as nails, he lacks even dynamic nuance, but the "geese" pupils are made to rave in superlatives on the "master's genius," as they never would do in "real" life, over a fake piano teacher. If he were a retired grand opera tenor they might, and no doubt there would be more quality in the tenor's remaining voice than in the residue of voice in the piano in Gabor's studio. "He's doing some knock out stunts on the piano," said one man to another, as they were taking their seats in back of the writer on the opening night. And that explained it beautifully. In the second act before the arrival of the unexpected visitors the "Master" plays the Schumann "Warum," on the same nondescript piano, at least it sounded the same, and the pupil, now the erring wife, advances up stage to him in a kind of hypnotic trance, making of this scene one of excruciating drollery.

And the picturing of such a type, and so crude a virtuoso (at least the illusion should be musically and artistically attractive) as one who gives concerts is another rare bit of satire. In real life a Gabor Arany might, if he were living in America, play at charity, church concerts, or at some of the annual Chautauquas; or again, he might tour under the auspices of a Lyceum Bureau through those well known Western towns that are always forgotten when maps are being constructed. And, he might come to England and visit some of the provincial towns and assist, say at a Sheffield Choir concert—the Sheffield Choir now touring in Australia—or he might even engage some prominent London musical agency to manage a London recital for him, and have the press attend in all their dignity, pads in hand, and receive some excellent notices on his "musicianship," his "attractive" program making (Schumann, Liszt), his "tribute to the Liszt centenary," etc. But with all this attention a Gabor Arany

would still be many degrees away from the open sesame of the musically elect.

If a Gabor Arany lived in New York City he would be able to indulge in a kind of independent and self respecting existence, through the opportunities allowing of him to commercialize his talents at so much per hour as a teacher or as a drawing room entertainer. No doubt he would make enough money to keep a fine flat in Central Park West, and a charming bungalow in the mountains. It is quite possible also that he would be financially able to include a wife among his home comforts. In London, however, things are somewhat different. The too open commercializing of anything is Europeanly detrimental to its progress, and not being able to progress otherwise, the progress is not so popular or prominent as it might be. A Gabor Arany in London might, and he might not, have a flat; if he did, he would sublet it in the season to rich bourgeois Americans and he would live in apartments. More than likely he would belong to one or more fashionable clubs—put up there by the husbands of some of his lady friends. The question of his dues would be properly met through an exchange of service. His presence professionally at the musicales, at homes and dinner parties of these same friends would be taken cognizance of by accommodating husbands on the debit and credit side of their household ledgers, or under entertainment items, or casual and absolute necessities, and so on. Through the social influence of these same friends he would occasionally receive a paying engagement from the new and vulgar rich, who are so much of what their betters indulge in, and he would not fare so badly, as long as he would not mind being a sort of upper lackey or household pet. Naturally a wife is rather hopelessly out of the question for him. If such a person should exist it would be a kind of existence without being present.

To pay respect to the aristocracy of brains or artistic talent is quite a different proposition to elevating the Gabor Arany type of musician to a pedestal of acknowledgment and adoration. And though "The Concert" may be but a kind of epistle to the Philistines, even in its satire, every woman should see it and then take stock of her acquaintance and see how many "geese" she knows.

EVELYN KAESMANN.

Bonci Sails for Home.

Alessandro Bonci, the great tenor, has completed his engagement at Buenos Aires, sailing from there on September 2 for Genoa. He goes directly to his home in Loreto for a few weeks, after which he will fill another engagement in Rome during November. December will be devoted to the preparation of his program for his concert tour of the United States, which opens at Carnegie Hall, New York, on January 11, 1912. The booking of dates for Bonci recitals and concerts has surpassed all expectations, among which are three with the Philharmonic Society of New York, February 1, 2 and 4, and with the Cincinnati Festival Society, May 11.

Following are translations from Buenos Aires newspapers relating to Bonci's last success in the favorite opera, "I Puritani":

His success was most complete, beginning with the air "A te, O Cara" down to the very end of the opera. No singing could have been more perfect than his, and such phrasing, such diction! The enthusiasm he aroused in the audience—the largest of this season—was marvelous, it beggars description.—Giornale d'Italia, July 14, 1911.

There is no tenor living today outside of Alessandro Bonci able adequately to fill the role of Lord Arthur Talbot.

Bonci's vocal art is a rarity—it is perfect—it permits him to phrase superbly and with the greatest ease—the purity of his tones is a positive relief after the distressing shouting and screaming we have so often (unfortunately) been compelled to listen to. He sang the aria "A te, O Cara" most exquisitely and was compensated with peals of the most enthusiastic applause—such an ovation the Colon has never witnessed. His beautiful clear tones lent color charm to the duet with Enrichetta, and also to the succeeding scenes and brought down the curtain amid most deafening applause—he had to appear four times before the footlights. He sang the love song in the grand duet exquisitely. To the very end of the opera—in the last phrase—in which the golden tones of his unique throat pour forth, Bonci was an eloquent interpreter of Bellini's beautiful music. The applause and curtain calls were simply the evidence of another triumph.—La Patria degli Italiani, July 14, 1911.

If the expectations of the public were extraordinary the results proved that the public was right. The tenor, master of "bel canto," more than justified his claim to this title. From his first phrase, "A te, O Cara," sung masterfully, as only Bonci can sing it nowadays, the large audience greeted the singer with a round of spontaneous applause. The delicacy of his rendering and the beautiful shadings with which Bonci adorned his singing made it evident that he would be the center of attraction in this performance and the continuous ovations he received throughout the evening showed the preference of the public for his exquisite art. The unanimous applause that he received at the finish of his last aria was the manifestation of the public's appreciation of his splendid work in the role of Lord Arthur.

Alessandro Bonci was really great last evening and he justified all expectations. His was the greatest success of the performance.—Tribuna, July 14, 1911.



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BEHYMER DISCOVERS DENVER MUSICAL AWAKENING.

MANITOU SPRINGS, Col., September 3, 1911.

To The Musical Courier:

When I called on you in New York I promised you that if I found anything worth while in the West I would let you know.

I spent a whole week in Denver analyzing the local situation and trying to see if there was sufficient inducement to put in a week of grand opera in the spring, and am well pleased with the outlook, and with the splendid Municipal Theater built in the mammoth Convention Hall. I am sure it can be carried to completion with either one of the American companies, Boston, New York or Chicago, in repertory, or the contemplated French Grand Opera that expects to tour the West this spring.

I find Denver awakening musically. I do not believe her own people know how much is being done, for unfortunately instead of harmony and all working together there are many factions working on different lines unknown to each other.

Many composers of the West live in Denver. I heard some of Mrs. Worrell's new numbers, "June," a splendid descriptive song, and another hit of jingling brilliancy, "An Autumn Bacchanale," besides a dozen more. Charles Wakefield Cadman, the Indian song writer, has located in Denver. Erwin Keck has associated himself with Dr. Gower and will manage Pepito Arriola from that center. James Thorpe, a wealthy lawyer, and a number of business men, are agitating the question of a permanent symphony orchestra.

The Apollo Club under Manager Martin will give four concerts this year with soloists. The Tuesday Music Club will have twelve concerts, all home talent. Manager Martin will also handle the Wales Mountain Ash Choir, and has over fifty concerts booked, all in Western music centers.

I met Frederick Stevenson, the composer from Los Angeles, who is spending the fall in Denver and sending out his work from there. The American Music Concert branch gives twenty-four concerts each year, and in talking with Mayor Speer, who has just returned from Europe, where he looked into the musical situation in the big cities of the old country, I found that he was going to give more band concerts than formerly in the big Civic Auditorium on Sundays and Wednesdays with odd soloists and other attractive features for his public. Over 12,000 attend these concerts each time and novelties are to be introduced. The city parks are to have music, too, and the cafés really have a superior class of players.

What appealed greatly to me was the splendid work of Cavallo's Symphony Orchestra, which gives twelve concerts each summer in Elitch's Gardens under the management and patronage of Mr. and Mrs. Long, the owners of the gardens. This is the fifteenth year of endeavor and as I have watched the work for years, I was surprised at the results obtained by Director Cavallo and his sixty men. I was fortunate this year in hearing two exceptional soloists, Morris Bezman, violinist, and Lilly Dorn, dramatic soprano, and two excellent compositions, one a symphony, the other a suite, both by local composers and members of the Cavallo Orchestra. The audience was a large one and most enthusiastic.

The symphony No. 2, A major, "Spring," was composed by Walter Bell, the first bassoonist in the orchestra, a pupil of Frank Have, of Boston, and a member of the Cavallo Orchestra for eight years. Every orchestra in America should be ready to honor Mr. Bell by playing his new work some time this season. It is a delightfully brilliant bit with airy grace in its construction—nothing massive or bizarre—but full of artistic impulse and sparkling spirit. You will undoubtedly hear from this man and this composition in the future.

The first soloist, Lilly Dorn, dramatic soprano from Vienna, was a new artist to the Denver public, but she was in splendid form and gave her best efforts to the big aria from "Louise" and in a most dramatic and artistic manner won her audience, responding to the insistent demands with the "Jewel Song" from "Faust," which captivated all those who had not capitulated to the first selection. Miss Dorn has enjoyed one season in the West and starts her second year most auspiciously with the Cavallo concerts.

Morris Bezman, Russian violinist, divided honors with the singer, and played two movements from a Bruch concerto. Mr. Bezman, also a member of the Cavallo forces, is an aggressive musician and demonstrated that he is an exceptional artist and a most valued member of the Cavallo organization.

The second local composer was found in Horace E. Tureman, first viola of the orchestra. In giving to the

Denver public his suite in B flat major, a composition with three movements, he presented a big work of Wagnerian proportions and skillfully played under his personal direction. The work is massive in style and needs a big orchestra. Friday's program was a fitting climax to fifteen years of constant endeavor and Director Cavallo as well as Mr. and Mrs. Long deserves the hearty co-operation of the Denver public to continue the symphony work.

Robert Glock, the local impresario, announces a fine line of attractions for his winter season, including Pasquale Amato and his company. Calvé, Galski, Pavlowa and Mordkin with the Imperial Russian Ballet; Schumann-

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I am glad to see the Middle West gaining so rapidly in this work. Will reach Los Angeles about September 1 and will have another budget as I go along.

Yours for music,

L. E. BEHYMER.

Luella Chilson-Ohrman's Bookings.

Luella Chilson-Ohrman, the Chicago soprano, who last season filled over fifty recital or oratorio engagements,



LUELLA CHILSON-OHRMAN.

has been secured by prominent clubs, musical societies and other important organizations for the coming season.

Mrs. Ohrman is booked to sing at the Worcester Festival on Thursday evening, September 28. In Chicago, the young artist counts innumerable admirers of her work and her annual recital at Music Hall is eagerly anticipated by every music lover who was fortunate in hearing her last season. Mrs. Ohrman has arranged some most interesting programs, which will be made up of old French, English and Italian songs, the classics, German lieder and modern school arias. Arias from grand operas will also find a place on her programs, and judging this artist from her remarkable career thus far, it is safe to predict for her new triumphs wherever she appears.

Bispham's Pleasure Is Work.

David Bispham, the noted American baritone, enjoys work—the harder the better—at his beloved art of singing. "Work that interests and keeps a man fresh," he says. Closing his season with a concert in Carnegie Hall last June Mr. Bispham retired to his country place on Long Island Sound in Connecticut for what he calls a "little blow out," which really means hard physical exercise at rowing, swimming and tennis, with two hours' work every morning with his accompanist looking over new works and preparing for the new season.

One day he came to New York to sing at a charity affair with Mrs. Fiske. A few days later he started for Nova Scotia and New Brunswick for a series of concerts, and many of the papers said, "All the good things that have been said of Mr. Bispham are true and more."

The baritone returned to New York from Nova Scotia to make some Columbia phonograph records and soon he was off for a few final recitals in New York State, where one paper said of him: "No soloist who has ever visited this city either in recital or in concert has ever displayed such a magnificent and noble voice."

Mr. Bispham likewise found time to write articles on music in various magazines and to study and rehearse Oscar Wilde's one act play, "A Florentine Tragedy," which he produced for the first time in America at the Country Club at Tokeneke, Conn., of which he is president. He has always been interested in the drama and may—if the way opens—ultimately leave music for that field of art. With this possibility in view Mr. Bispham has revived several classic plays such as "A Midsummer Night's Dream" and "Antigone" with Mendelssohn's music, and Byron's "Manfred" with Schumann's music, while his celebrated recitations to music of "Enoch Arden," "The Witch's Song," "The Raven" and "King Robert" have been undertaken with a view not only to accustoming himself to speaking, but to demonstrate that he is actor as well as singer.

After a couple of private engagements Mr. Bispham departed again to Ocean Grove, N. J., where several thousand people heard him in recital, and the verdict was that his voice was never better. From Ocean Grove he went to the Middle West for a series of Chautauqua engagements, singing in Michigan, Illinois, Kentucky, Iowa and Nebraska before large audiences.

Singer Secures Lots in "Musicolony."

Dr. Franklin Lawson, head of the "Musicolony" movement in Rhode Island, received the following letter from the contralto, Emma Dambmann, some weeks ago:

MY DEAR DR. LAWSON: Only a few lines to thank you for the opportunity to become a member of "Musicolony." When I first bought two lots, I simply took your word for the location, but now my husband and I have just spent July 2, 3 and 4 there and thoroughly looked over this magnificent estate. While New York was sweltering in heat we were sleeping under blankets to protect us from cool ocean breezes. Instead of two lots, we want four lots (9, 10, 11, 12, in Section 7). Kindly reserve ten lots for us, as we feel sure our friends will want to join us when they see the place. We intend to build early in the spring.

The extraordinary beauty of the place is revealed in a walk down that gradual slope from the Boston Post Road to the lake front, a succession of enchanting, ever changing views. What a glorious surprise one gets after walking across the picturesque emerald-hued dunes, to step almost into the broad Atlantic, breaking in great billows upon that superb beach.

"Musicolony" offers everything any one could possibly wish for—low temperature, refreshing ocean breezes, still-water and surf bathing, boating, charming woods with their song birds, quail, squirrels and deer, crystal, purring brooks, fields bright with wild flowers, the farm with its cattle, chickens, turkeys, ducks and fresh vegetables, and the dear Pendletons who "farm it," the salt water lake with its fish, oysters, clams, crabs and lobsters, the fine cold spring, charming walks everywhere, fine drives, especially over the oiled State controlled Boston Post Road to Narragansett Pier, Providence, Watch Hill, etc.

One glance at "Musicolony" gives two main impressions: First, what a wonderful location, and, second, I must have a piece large enough for my summer home.

Wishing you every success, I am,

Sincerely yours,

(Signed) EMMA DAMBMANN-FREEMAN.

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JOSEPH BAERNSTEIN-REGNEAS, ARTIST TEACHER AND TEACHER OF ARTISTS.

The art of teaching singing is not a matter of choosing, but of calling. Not every one, merely by taking thought, can become a teacher. Those who teach do so for one of three reasons—namely (1) because it is their vocation, for which they are by nature, talent and experience especially fitted; (2) because teaching offers excellent financial advantages; (3) because, often, when one's voice is gone or impaired this seems to be the only way to earn a living. In other words, as Malvolio would have put it, some are born to it, some adopt it and some have it thrust upon them. Of the three the first is the only one deserving commendation. To this class belongs Joseph Baernstein-Regneas. That he is a teacher *Dei gratia* is apparent from the peculiar, yet direct, manner in which he was called from a successful operatic career to the more responsible task of teaching. Were this the Golden Age one would say that the gods had willed it, yet the fact that he was taken from the stage and placed in a studio, nevertheless, seems almost providential.

One cannot pursue two trades or two arts simultaneously to the best advantage. Mr. Baernstein-Regneas knew this, and when the moment for decision came chose that course which, to him, seemed the most wise and important. In discussing the matter with a MUSICAL COURIER representative he said: "You probably wonder why I abandoned a successful career in opera for the more confining duties of teaching. Well, I will tell you. Some years ago I was singing leading bass parts in a certain opera house in Germany. My contract gave me full sway, allowing me to sing what parts I liked, and when I liked. Thus, I was enabled to appear 100 times during the season, and to sing my entire repertory. It was during this season that several of my colleagues asked my advice on certain points of vocalization, which of course I was only too glad to give. I helped them as far as possible, at the same time impressing upon them that the secret of singing meant always to sing, which some of them did not do, especially in heavy, dramatic parts.

"I sang Wagner in the same way vocally as I did Mozart, and my Hagen and Hunding were vocally as lyric as

I could make them. The other members of the company served this and came to me for advice. I suddenly found myself with a large class of pupils, though I never charged



JOSEPH BAERNSTEIN-REGNEAS.

them for my services. Soon I received applications from other singers, and as I was getting good results, I accepted them. I found, however, that I had not sufficient

time for all the work I had undertaken, and realizing that I could not do two things well, had to decide whether I would teach or sing. I finally decided upon the former. I had had plenty of opera work. I had made a name for myself and I was very anxious to settle down to a domestic life with my family. So you see how I was naturally drawn into teaching, and I have never regretted it. I love the work and am achieving far greater results than if I had continued on the operatic stage, for now I am helping to make singers, and that surpasses even the pleasure of being one."

Aside from Mr. Baernstein-Regneas' experience and vocal knowledge he also possesses the two great supplementary requisites of a teacher—patience and unbounded energy. Moreover, he has a technical and practical knowledge of the human voice and its uses and a marvelous innate ability to impart to the pupil that which he himself possesses. He has been particularly successful in developing small, weak voices, as well as strengthening and perfecting those which have had previous cultivation. His pupils have been very fortunate in making advantageous contracts with opera companies and concert managers. One would naturally think that a teacher with a capacity to fashion professional singers would be apt to neglect the beginners. Not so with Mr. Baernstein-Regneas. He has just as much interest and pride in the stammering, frightened beginner as in the finished artist. During the year some forty or more students between the ages of fifteen and twenty came to him for instruction, many of whom after a season's work could sing acceptably, while a few were able to give entire programs.

When asked about his summer class, Mr. Baernstein-Regneas said: "At this time I receive the annual visits from singers and teachers who come from all over the States, using their vacation time for serious work with me, and I am happy if I can assist them to acquire new energy and inspiration for their tasks and to prepare them for better work in the future."

The writer was fortunate in calling at an hour when several pupils happened to be present, and in conversing with them, one and all expressed unbounded admiration for and faith in their teacher. Max Roger-De Bruyn, tenor, who has come from Europe to go over his opera repertory with Mr. Baernstein-Regneas, said: "I have studied with many teachers in Europe, but not until now have I found one who could impart the secret of singing so lucidly and delightfully as Mr. Baernstein-Regneas. There is no word to express just what I mean, but I may say that after having had a lesson from him one knows exactly what to do and how to do it, is never perplexed or

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in doubt, and has the satisfaction of feeling that he is not only singing correctly, but singing as well as it is possible for him to sing."

Mr. Baernstein-Regneas has just opened his new studio at 133 West Eightieth street, New York City, where he will have a splendid suite decorated and furnished according to his special designs and color schemes. He intends to continue this year the series of delightful monthly musicales at which musicians and music lovers are wont to gather and at which soloists of undisputed talent are heard.

Both Tenors Forget.

Charles Hackett, the young American tenor, relates an amusing story about his brother Arthur, also a tenor. Recently some guests were at the summer home of the Hacketts at Yarmouth, Me. Charles was boasting of the fine echo in a valley near their farm. He told his friends that at a certain point he could sing a verse of any song and the opposite hill would echo it back word for word. All became interested and wanted to be shown. Charles coached Arthur to be echo and stationed him on the opposite hill. The last verse of "L'Ultima Canzone," by Tosti, was chosen for the test, and Charles sang it beautifully. No sooner was the last note sounded than "the echo" came ringing back with the same glow of vocal coloring, accuracy of pitch, time and rhythm, but, alas! poor Arthur, Charles had sung it in Italian and Arthur echoed it back in perfect English.

Charlotte Herman Preparing for Season.

Charlotte Herman has returned from a two months' sojourn at Monroe, N. Y. Miss Herman's season opens at Orange, N. J., November 6. Her tour covers the entire Eastern States.

The Herman home at Monroe, N. Y., is one of the most famous in the history of American homes. During the Revolutionary period it was known as the "Reynolds Home," and the historic old fireplace still remains as it was when the rebel soldiers invaded the household and hung Captain Reynolds three successive times in the chimney, from which precarious position he was rescued each time by his daughter.

Miss Herman is not only a delightful pianist, but a charming hostess as well, and each week end found many New York friends guests of Miss Herman at Monroe.

The Truth About Opera.

Depend upon it, honest Injun, opera is a fad, though the scenery is beautiful, and the dress on the stage and in the boxes puts botany off the map. The craze is kept up to promote Vanity Fair and—trade. It is a pleasure, however, to see the fine gowns and hats. Let's admit that, and not be churlish Rubes. Clothes are the finest art yet. Marble statues are not real pretty, but dress living statues in opera clothes, with jewels, and one's eyes dance at the enchanting sight. Such shapes, such curves, such colors, such grace! What are we here for but to look at all that? All those gay hats had to come off and be held in lap. Then miraculous hair appeared. The swell ladies in Chicago wear a deal of hair this year. Likewise jute, rats, combs and other bricabrac and mysteries. Hooray! Let the world be gay!—Washington (La.) Press.

Werrenrath Returns.

Reinald Werrenrath, after spending July on the coast of Massachusetts and August among the mountains of Colorado, has returned to New York in finest health and is enthusiastic over the coming season's engagements, which, according to the bookings of his managers, the Quinlan Agency, promise to exceed those of any previous year.

During his stay at Gloucester, Mr. Werrenrath was much in demand for private recitals and musicales on the "North Shore," such engagements, of course, suffering interruption by his Western trip. He goes again next week to Prides Crossing to give a recital at the house of Mrs. H. P. McKean on Friday, September 22.

Hutcheson to Play Boyle Concerto.

Ernest Hutcheson will play at the Worcester festival September 29, the new piano concerto in D minor by G. F. Boyle, who is a member of the faculty of the Peabody Institute, Baltimore, Md.

The Young Singer.

O, how many songs will you make, my lad,
And when will your task be done?
I have dreamed me a dream of the long, brave years,
And my task is just begun.

And where will you find a theme, my lad,
Since the world is no more young?
While the man and the woman hope and seek
There's always a song unsung.

—Scribner's Magazine.

Florio Pupil in Ireland.

Tomasso Egani, artist-pupil of M. Elfert Florio, of New York, has been appearing very successfully in leading tenor roles with the London Italian Grand Opera Company. In a recent performance of "Pagliacci" in Dublin Mr. Egani achieved a triumph, as the following notices testify:

The performance of "Pagliacci" introduced us to a tenor with the interesting name of Tomasso Egani. Mr. Egani would not be doing himself or the company any injustice by displaying his nationality boldly to the breeze. He sang decidedly well. His voice is one of strong promise, and he has been well trained. It was a very interesting, and also a highly meritorious performance. — Irish Times, Dublin, August 14, 1911.



TOMASSO EGANI AS THE DUKE IN "RIGOLETTO."

The part of Canio was filled by Signor Egani. He received a most hearty welcome, and his representation was followed with much interest. He possesses a fine tenor voice of extensive range and admirable quality, thoroughly trained, and capable of the interpretation of the most difficult music. To these advantages he adds a fine manly presence and a thorough artistic instinct, which enables him to throw fervor and expression into his work. His interpretation of Leoncavallo's music was intensely dramatic, and he won enthusiastic applause and frequent recalls. — Evening Telegraph, Dublin, August 14, 1911.

It is interesting to note that in New York, the place of his birth, his beautiful tenor voice attracted the attention and admiration of all who heard it, and having had the advantage of the training of the famous maestro, Signor Florio, he was specially engaged to open the season of Carnival in Genoa last February in "Sonnambula," and distinguished himself greatly. Subsequently he secured a brilliant triumph by his rendering of the part of Alfredo in "Traviata." In a notice which appeared in the influential musical paper, the Courier of Genoa, it was stated: "Egani was well chosen to fill this important role. Sure of himself and master always of his beautiful voice, he shows himself to be possessed of all the requisites calculated to ensure his attaining the position of a tenor of the first rank." — Evening Telegraph, Dublin, August 11, 1911.

Mr. and Mrs. Wiske in Maine.

The accompanying picture shows Mr. and Mrs. C. Mortimer Wiske, of Paterson, N. J., on one of their holidays up in Maine.



MR. AND MRS. WISKE.

The Wiskes returned to their home in New Jersey last week and Orpheus Hall, their headquarters in Broadway, Paterson, has again become a place of harmony and melody. The Paterson and Passaic Choral Unions will be called for rehearsal later in the autumn. Mr. Wiske has also resumed his choir work and Mrs. Wiske her duties as the assistant pianist to her gifted husband. Nothing as yet has been done about the next music festival in Paterson. The festival in that city is held in May.

Goodson Coming After the New Year.

Katharine Goodson, the English pianist, is to return to America in January, 1912, to begin her fourth tour of this country. Miss Goodson comes this time under the management of Antonia Sawyer, who has Miss Goodson booked with the Boston Symphony, the New York Symphony, the New York Philharmonic, the Philadelphia Symphony and the Minneapolis Symphony Orchestras. The pianist is also engaged by musical societies and clubs in the principal cities.

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"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by "The Musical Courier," September 13, 1911.

SUSPICION NOTE.—Is a complimentary ticket always a compliment?

OUR Government is said to be considering the coinage of half-cent pieces. Quite right, too. The American composer has been neglected far too long.

ANNOUNCEMENT is made that the Carlsbad international opera house project credited to Andreas Dippel will not be started actively until next year.

If the New York Herald is to be believed—and it has made many mistakes heretofore in its musical cables from abroad—Henry Russell, director of the Boston Opera, stated last week in Paris that he will not follow Andreas Dippel's courageous example, but will continue to produce in Boston the operas controlled by the Milan Monopoly.

ACCORDING to Henry T. Finck, "it seems to be the fate of Jewish composers particularly to be overrated during their life, underrated afterward." How about Wagner? He surely cannot be considered as being posthumously underrated. Then, again, there is Saint-Saëns, whose undervaluation by many critics has begun during that composer's lifetime.

UNDER Carl Pohlig's leadership the Philadelphia Orchestra will give a home series of twenty-five afternoon and evening concerts during the coming season, beginning October 13 and ending April 13. Among the soloists now engaged are Alma Gluck, Kathleen Parlow, Vladimir de Pachmann, Gertrude Rennysen, Thaddeus Rich, Alexander Heinemann, Clarence Whitehill and Madame Gerville-Reache. Apropos, the Philadelphia musical season will be in full swing very early this fall, as the Opera is to open there November 3 with "Carmen."

THERE can be no discrimination at the Metropolitan Opera House in favor of the admittance of the pupils of one musical school of New York to the dress rehearsals, and the exclusion of all the other pupils—private included. Signor Gatti-Casazza cannot afford to make an agreement with one school, giving that school not only such an exclusive privilege but the advertising asset it represents, which that particular school has already shown its talent to exhibit. Not only would that school of music have the advantage of granting to its pupils the right to hear the Metropolitan Opera House rehearsals; it would have the advantage of advertising this fact and is doing so now. Oh, no; the Metropolitan must either make this a general rule or exclude all pupils.

We learn from Marienbad that Josef Stransky, the new New York Philharmonic conductor, who has been reducing there, is a very pleasant and courteous gentleman. Certainly. As to his capacity as a conductor for the Philharmonic we should all await his work and give him his opportunity. The rumor that he was engaged as the result of a deal with a former New York music critic now living in Berlin can not affect his abilities as a conductor. Everybody has a right to make a deal, sometimes a great deal. That does not affect the abilities of the subject of the deal. We must give Mr. Stransky his chance and that is the universal rule. No preju-

dices, based on mere rumors, should be brought to bear against the newcomer, as seems to be the tendency in some prejudiced local circles.

Two Chicago theaters have dispensed with orchestral entr'acte music, and other playhouses in that city threaten to follow suit. The step is the result of an ultimatum on the part of the musical union that the Chicago theaters employ eleven men and a leader in their orchestras, or else use no orchestra at all. We have an idea that the public will settle the question finally. If entr'acte music is wanted by theater patrons, the orchestra will come back, and if the audiences desire no musical accompaniment to their conversation, then the orchestra's banishment will remain permanent. Theatrical managers, like men in other commercial pursuits, are not philanthropists.

WHEN a composer demands copyright protection he must be willing to grant that privilege also to any one else who composes, writes, paints, photographs, prints, etc. Naturally that cuts down his chances in enjoying what all the others do unless he pays for it, just as those who wish to enjoy his work must pay for it. Which great works enjoy the greatest universal circulation, the copyright or non-copyright works? Has the copyright protection ever induced such geniuses as Dante, Homer, Shakespeare, Bach, Beethoven, Petrarch, or our old and esteemed Meister Wolfgang von Eschenbach, Chaucer, Montaigne, Cervantes? Has it brought forth non-copyrighted Miltons or Palestrinas? Where were the copyright protections for Voltaire and Rousseau, for Martin Luther, translator of the Bible and generalissimo of the German language? Those are "living" authors, so are Racine and Corneille and Moliere and Schiller and thousands of non-copyrighted geniuses. Have you ever thought about that?

ONE of the articles in a recent literary supplement of the New York Times, the one entitled "Murdering Our Mother Tongue," contains the following sentence in an otherwise excellent effort to show us how necessary proper English is to our literary and daily lives: "But when a language is mangled, maimed, and misused, as is ours, by almost every one who either writes or speaks it, the idea that it can be learned 'by ear' is as grotesque as would be the attempt of a musician who had heard nothing but ragtime to play one of Chopin's nocturnes." We are constantly warning literary people not to indulge in musical analogies or references unless they have made a study of music, just as the writer whom we are quoting is advising persons who are to use the English language to study it. If he were a musician he would at once see the paradox he establishes in making his statement, for no one could possibly be a musician "who had heard nothing but ragtime." If he were a musician he would listen to ragtime merely incidentally as a passing national rhythmical expression; a periodical culture of the syncopated step. Furthermore, he could be no musician if ragtime was the only music he had ever heard. In the next place it is not a test of musicianship to play a nocturne of Chopin; most of the eminent musicians are not capable of doing it because their specialty is outside of piano playing. Somehow the crazy notion has entered the minds of literary people that a musician must be a pianist or a pianist must be a musician. We doubt very much if Richard Strauss would attempt to play to us in public even the simplest Chopin nocturne. Before touching the musical subject, literary men should make an effort to acquire the sense of musical proportion. The writer of the article we refer to insists upon it that grammar is an exact science. Right. So is music. In fact music has its own grammar; its own exact science.

Ninety-Nine Per Cent.

Hung be the heavens with black, yield day to night!
For only one per cent. of us is right.

Shakespeare wrote the first line, we the second. But it is quite possible that Shakespeare might have written the second line also had he read the New York Times of September 3, wherein was the report of an interview with Frank Damrosch. How shall we express the emotions that filled our soul as we read that pathetic narrative! Printed words are too cold, ink too black, to render an adequate expression of the luminosity and pessimism that alternately raised us to paradise and dashed us to the well known abode of Pluto and Proserpine—called Hell, for short. As the newspaper lay before us upside down, our first impression of the portrait was that "Mona Lisa" had been found. But when we turned the printed page around and made it conform to our invariable rule of seeing things the right way up, we at once saw that the sad face which gazed in profile over the dreary waste of encompassing bad grammar was not that of a smirking woman with a past.

Seeking the cause of this sadness we read the text, and likewise became sad. For we learned that, in spite of thirty-two years of the uplifting influence of THE MUSICAL COURIER, "ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."

Out of consideration for our feelings THE MUSICAL COURIER was *not named*—but the Institute of Musical Art of the City of New York was. Now, by one of those odd coincidences which happen from time to time, Doctor of Frank Damrosch Music happens to be the director of the Ins. of M. A. of the C. of N. Y., which, sad to relate, has not yet had its thirty-two years of influential, potential, commercial, musical, actual, or any other kind of existence.

The Times assures us that when the director of the I. of M. A. of the C. of N. Y. stated that, unlike the scriptural sheep, ninety and nine were outside the fold, "Mr. Damrosch spoke with conviction and certainty of his ground."

We do not wish to contradict the Times. To speak with certainty and conviction one must be familiar with one's subject, and it may be that Frank Damrosch knows bad music teachers, if not by the hundred, at least by the ninety-nine.

As our work brings us in contact with good musicians, we feel somewhat at a loss in dealing with a man who speaks with so much authority about bad music teachers. We are glad that the I. of M. A. of the C. of N. Y. is available for those who desire

to mend their ways under the ægis of the authority on bad teaching.

Though this Times article may be a good advertisement for the I. of M. A. of the C. of N. Y., it is nevertheless a very poor specimen of English prose. We cannot believe that English grammar is one of the "six to eight subjects" taught in the institute with the polysyllabic cognomenation. Frank Damrosch is reported to have said: "While a people are," instead of "while a nation is." (He has used the word "people" in the sense of "persons" elsewhere in the interview.)

"They shall learn," instead of "they will learn." (How can he command the nation?)

The weakness of the article, however, does not lie as much in the grammar and style, bad as they are, as in the confusion of thought. We find a jumble of dogmatic statements which reads like a haphazard collection of faulty aphorisms. Why tell us that "nearly all people should learn to control their voices," and then inform us that "every one should learn to use his voice"?

We are told that bad teaching "has brought about a sad condition in the musical world," and we are left to infer that the musical world was once in a happy condition. But a few paragraphs farther on we learn that young nations are first material and secondly artistic, and that "that time is but just beginning in this country." We conclude therefore that the sad condition of the musical world is because we are still young, and not because we have been badly taught.

What is the basis of thought on which the following paradoxes are founded?

(a) "The general ignorance of the public in matters musical makes it possible for such teachers to exist."

(b) "This (general ignorance) has a bad effect on society in general. It places society on a low plane of culture. It affects the music in the churches."

Yet

(c) "There is every reason to believe that America will rank high in music, as in other things which require energy, resources and high ideals."

Will America rank high in music with 1 per cent. of good teachers?

Compare the statement that "the ability of the teacher or school to teach the real thing—music—should govern the choice of a teacher or school," with a preceding sentence that "it is nobody's fault that people don't know what musical education is

or where to find proper teachers." This amounts to saying that the public does not know a good teacher, but must choose a teacher of ability.

"As interest and knowledge of music grow, . . . the public will soon learn to discriminate between the real and the false." This profoundly philosophical sentence means: When the public knows it will soon know. One might just as well say that when a man knows money he will not accept a piece of tin for a dime. In the words of Horatio to Hamlet we say that "there needs no ghost come from the grave to tell us this." It seems to us that the 1 per cent. of good teachers would be fully occupied if the public did as Frank Damrosch advises—for we do not suppose that the ninety-nine bad ones are to be allowed to help the good ones.

"Every one should learn to use his voice"—presumably "his" includes women.

"All people should train the ear and acquire elementary knowledge of musical science, form, history."

Of course, the bad teachers cannot teach "elementary knowledge" because they have not "even a rudimentary knowledge of music."

It is a poor policy on the part of the director of the I. of M. A. of the C. of N. Y. to tell the public how much it should learn, and at the same time assert that "ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music," and to inform the public that "when a pupil has been taught wrongly for three years it will take him as many more years to unlearn his mistakes." That means that if only 50,000,000 of our population got bad teachers and lost six years apiece the total number of years wasted would be 300,000,000—which is a long time in the history of American music and in the career of the institute which is to be imitated by "other similar schools ere long."

Frank Damrosch tells us that his school is "not commercially profitable, or even self supporting." But, of course, that is no reason why it should not be commercially exploited with self advertising, even if at the expense of thousands of slandered music teachers. "Ere long" the "awakening" public will be weary of this commercial traveler style of music school advertising. "Ere long" the public will ask "where are the famous musicians and notable teachers from the I. of M. A. of the C. of N. Y.?"—even as THE MUSICAL COURIER and all observing American professional musicians are asking at this moment.

WORCESTER FESTIVAL PLANS.

Plans have been completed by the management of the Worcester Musical Association for its annual festival. The concerts will be held from September 27 to 29, inclusive, under the direction of Dr. Arthur Mees, conductor. The works to be given are Max Reger's "The Nuns," Granville Bantock's "Omar Khayyam," and the Beethoven Mass in D. The first two will constitute the Wednesday night program and the Beethoven Mass will be given on Thursday night. Orchestral programs are arranged for Thursday afternoon and Friday afternoon, and there will be a miscellaneous program on Friday night. The list of soloists includes Berrick von Norden, tenor; Christine Miller, contralto, and Horatio Connell, who will sing in "Omar"; Luella Chilson-Ohrman, soprano, to appear on Thursday afternoon; Florence Hinckle, Susan Hawley Davis, Lambert Murphy and Clifford Cairns, soloists for

the Mass. Ernest Hutcheson, pianist, and Albert Spalding, violinist, are the two solo instrumentalists of the festival. Mr. Hutcheson will play Friday afternoon and Mr. Spalding will have a place on the Friday night program. Other artists for the Friday night concert are Evan Williams, tenor; Alice Nielsen, soprano, and Pasquale Amato, baritone of the Metropolitan Opera, of New York.

RÉNÉ DEVRIES, Chicago representative of THE MUSICAL COURIER, has shifted the responsibility for the correctness of the Latin phrase *de nihilo nihil fit* on Webster's Academic Dictionary. Clarence Lucas says that the Latin poet Lucretius, of the first century B. C., in his poem *De Rerum Naturâ* is the originator of the phrase *ex nihilo nihil fit*. Then René Devries is right, according to Webster, and Clarence Lucas says Webster is wrong according to Lucretius. Here we must let the matter drop.

BOUGHT AND PAID FOR.

We do not need the Puccini operas at our opera houses. If we insist upon Italian operas we have the great Italian classics, works as far superior to Puccini's as the German classics are to the average contemporaneous German compositions. Much more so, in fact. Puccini's operas are a basis of a commercial proposition which means tribute to a foreign monopoly amounting directly or indirectly to millions annually. This makes it so costly to conduct opera. Why should the boards of directors of these American opera houses pay unnecessary tribute to a foreign musical monopoly that has not even the excuse of delivering artistic material for the money demanded? There is every reason, chiefly musical reason, for abolishing Puccini. We shall never have a great American opera until such models are removed from our operatic stages.

TO COMPOSERS OF ALL NATIONS.

(Communication to THE MUSICAL COURIER.)

The undersigned are publishing this circular for the purpose of collecting facts for extending and deepening our knowledge of artistic production.

It is unnecessary to speak of the immense importance of investigations as to the work of the artist and the development of his endowments. The very fundament of our civilization is due to creative minds, artists, philosophers, scientists, social and religious prophets. The cultivation and furtherance of productive power, however, is dependent upon our securing a thorough knowledge as possible of its nature and evolution. This is the social, individualistic-pedagogical, and cultural significance of the task which we have set ourselves.

There is, on the other hand, a purely scientific feature to be considered. Productive power is not reserved alone for artists, scientists, and all classes of social and political reformers: in them it merely reaches its highest and purest development, though present in every human being in a lower degree. Although not manifesting itself as an independent factor of our being, still it gives life to our whole mental attitude, both productive and receptive. It is apparent, therefore, that our task applies to the investigation of a latent psychical attribute common to all men. Our path leads us first to the artist and his work, which is the most perfect expression of creative power. To probe the artist to his innermost being means to sound the source of all productivity.

Our investigations are rendered the more difficult, since there are very few facts at our disposal; and experimental work, the most essential method of modern research, is not applicable in the present case. The observation of other people is equally futile. Biographies are likewise of little service to us, since, in general, they touch only slightly upon our question. This is hardly to be obviated, inasmuch as a biographer is seldom in a position to pursue the earliest beginnings and gradual development of his artist. He procures his facts and representations from the reports of friends and relations of his hero, or from the artist himself. What we desire and seek is a voluntary statement of the artist as to his development and work, this alone supplying us with the essential material. We, therefore, beg the composers of all countries and nationalities to favor us with this information.

Our request embraces all composers, without exception, whose works have been published—both the celebrities and the rising artists. Frank expression as to their development and work, the conditions and circumstances under which they labor, in so far as they are actual facts, are of equal value and service to science.

The replies may be written in any language whatever; as, however, they may be published and an apt translation is not always possible, it would be advisable to employ one of the leading international languages (English, German, French).

Kindly address your answer to

Prof. Dr. E. MEUMANN, until October 1, 1911, Leipsic, Moschelesstr. 11. After October 1, 1911, Hamburg, Park-Allee 5.

Prof. Dr. H. RIEMANN, Leipsic, Keilstr. 1.

Dr. W. CHRZANOWSKI, Warsaw (Poland), ul. Jerozolimska 58 m. 12 A.

1. Which of your parents, grandparents (or perhaps great grandparents) and other relatives had musical gifts, and in what degree?

CHILDHOOD AND FIRST ATTEMPTS AT COMPOSITION.

2. At what age (as a child) did you first respond to the sounds of different instruments (piano, vio-

lin, flute, trumpet, etc., and orchestral music)? What have your parents to report?

3. When did the desire to produce first awaken in you (improvising, composing)? Was imitation the motive?

4. How do you define the first compositions that you wrote down (loose chains of melodies, or imitations of musical works which had deeply affected you)?

5. Did every kind of music exercise the same influence on you, or were you especially affected by a particular kind (song, dance music, symphonic music, etc.)?

6. Did you comprehend the musical composition as a whole, or did some particular feature (melody, harmony, tone of the instrument) strike you most?

7. Which of the present strong sides of your talent (melody, rhythm, harmony, instrumentation, form, etc.) manifested itself at that time?

YEARS OF MATURITY.

8. Did one of your strong sides develop later? (In case of a reply in the affirmative, had you neglected it entirely up to that time, or was its development retarded and not promising)?

9. Do you consider the compositions sketched under the influence of an inspiration better than those begun with premeditation but when you are in a calm state?

10. What is the relation of an idea conceived and sketched by you under the influence of an inspiration and the elaboration of it later? (a) With regard to the idea permeating the whole work. (b) With regard to the single parts of it. Furthermore, with regard to the elaboration of a work mentally and on paper. (Thus, for instance, Mozart could work out several sonatas simultaneously in his mind, without noting them down; Wagner put almost every motif immediately to paper.)

11. With respect to the nature of your productive work, do you belong more to the analytical than the synthetical type? (At first the analyst generally has an idea of the work as a whole and evolves the details in the elaboration and further development of the principal idea. The synthetist, on the contrary, commences with details of relatively little connection, especially musical suggestions, and gradually combines them into a uniform work.)

12. Do you write your works quickly and with facility, or do you proceed slowly and experience difficulty? Was it the same in your youth, or can you remark any difference in this respect?

13. Were your deepest works preceded by any events making a strong impression upon you? Do your works refer more or less to these events, or do you try to reproduce the events in full and work them out in detail in your work; or do some experiences give you only a general inspiration? (A typical case of the first character is Wagner's "Tristan and Isolde" and his relations to Frau Wesendonck; one of the second kind is Ernst's Elegy and the death of his bride.)

14. Do certain months, seasons, and times of the day act favorably or unfavorably on your work?

THE NATIONAL ELEMENT.

15. Do you employ national elements consciously in your works? In selecting the melodic and rhythmical elements, do you incline toward national tradition or national airs? Are your works (songs, dances, other musical compositions) affected by national tradition? Do you prefer national subjects for your works (songs, dances, operettas, etc.)?

16. Is the national element based on your being of a certain nationality or do you adapt yourself

to the character of the music of another nation (as Brahms did to Hungarian music)?

17. Do you notice any traces of your nationality unconsciously woven into your works?

18. Do your works harmonize in any way with the nature and culture of your country?

19. When composing or performing musical selections, do you assume an attitude corresponding to one of the three Rutz musical types (or one of the sub-species of a type)?

According to the exhaustive investigations of Rutz, there is a type of emotion peculiar not only to each individual composer, but also to each nation. The type is national, the sub-species cosmopolitan. (The former applies to the masses, not to the productive artist.) Rutz differentiates between the following types: The Italian, the German and the French, each having two sub-species—the "warm" and the "cold."

In the same manner as the ancient Greeks and Romans did, we too often observe that emotion, expectation, anxiety or another sensation, is perceptible in the abdominal region. We know that our breath comes short under the influence of certain sentiments, whereas the lungs expand under the influence of others. Every person, from early childhood, alters the position of the muscles of his body in a specific way when exposed to the influence of a specific emotion. In this way the types may be described with exactitude according to the attitude. We shall explain them in brief.

The first, the dark and soft type (the Italian): the abdomen is thrust forward horizontally. The breath, consequently, is very deep; the sound of the voice is dark as if veiled, and, at the same time, very soft; the larynx is low; in the mouth there is a sensation of languor, weakness. From a psychical standpoint, the sound and the attitude are the expression of a life of sentiment inclining to ardor and mildness. There is a "warm" and a "cold" species of this type of life.

In the cold tone, the form of the voice in the upper range is round; in the lower range, with the same volume, broad.

In the warm tone, on the other hand, the form of the voice in the upper range is broad; in the lower range, round. One should observe the following directions for assuming these two classes arbitrarily. Thrust the abdomen forward, as above described, in a horizontal position, well distended below. Then draw in the two places of the straight abdominal muscles (musculus rectus) to the right and left of the navel. This produces the hard tone. For producing the soft tone, draw in the two places more to the right and left. These places are to be found, where a slight hollow is formed on either side of the body between the right and the left of the straight muscle of the abdomen and hips.

To make these somewhat difficult directions more comprehensible, we beg you to perform a few of your best works (or parts of them) on the piano, to sing them, or finally to recite them to yourself with abandonment. If you are affected by the music, notice if your abdomen remains in the position above described, or in another which we shall speak of below. The effect desired is thus produced, since the emotional reception of a musical composition by an artist takes for granted the same attitude as attends his creative work. We attach some examples of very popular compositions. Perform them with deep expression and you will perceive the position of the muscles as above explained. Cold species: Leoncavallo's "Pagliacci," all of Mozart's and Schubert's works. Warm species: "Foresi's" "Santa Lucia," Haydn's "The Seven Treasures," "The Seasons," "Creation" (in fact, all of Haydn's works).

The second bright and soft type (the German): the abdominal muscles are thrust forward horizontally above the hips, and the chest expanded. The voice is very bright, clear and at the same time soft;

the larynx is very high; in the mouth and larynx there is a sensation of lightness and freedom. The warm and the cold species are produced in the same manner as in the first type.

EXAMPLES.

Cold species: Beethoven's piano sonatas: Op. 13; 27, No. 2; 31, No. 3, 57; symphonies No. 1, 7, 9. All of Brahms' works.

Soft species: R. Strauss' "Elektra," "Salome," songs. Grieg's songs.

The third bright and hard type (the French) has two species.

(a) Thrust the muscles on the side of the trunk in front of the hip bones, in an oblique direction forward and downward. This movement causes a kind of stiffness, and clamping of the lower half of the abdominal wall. The breath is taken high up. This species becomes cold by one's distending the body outward at the inner places (vide first type) to the right and left of the straight abdominal muscle.

(b) The other species of the third type. Thrust the muscles on the side of the trunk in an oblique direction backward and downward, behind the hip bones. The breath is taken low. This species is made warm by one's distending outward the same places to the right and left of the abdominal muscle as in the other species of the third type. The sound produced by both species, whether warm or cold, is bright and metallic.

EXAMPLES.

Cold species: R. Wagner's "Meistersinger," "Lohengrin," "Ring der Nibelungen."

Soft species: Gounod's "Faust," Mendelssohn's songs, all of Bach's works.

The fourth dark and hard type, which has not yet appeared in its pure form, may manifest itself under certain circumstances in two species:

(a) Thrust the muscles on the side of the trunk in an oblique direction forward and upward. The breath is taken high up. Combined with the distending of the same places (see above) of the abdominal muscles, the position of the muscles produces the cold species.

(b) Thrust the muscles on the side of the trunk backward and upward. The breath is taken low. Combined with the distending of the places of the abdominal muscles, the position of the muscles produces the warm species.

Particulars may be obtained from the manual of this science of types by Dr. Ottmar Rutz: "Sprache, Gesang und Körperhaltung."

Have the kindness to sign your answer distinctly and to mention your nationality (race and also the state of which you are a subject).

SCHIRMER'S publishing house has taken an important step in the furtherance of American composition by arranging three concerts to be given in Berlin, at which some of the firm's publications will be presented. The first is to be a song recital on October 4 in Beethoven Hall, the artists engaged being Elena Gerhardt, Mme. Palliero Dalcroze and Franz Stainer. The second will take place on October 17 in the same hall and will be devoted to chamber music, for which have been engaged the Geloso Quartet, of Paris; Raoul Pugno, pianist, and A. Gillet, oboe. The third will be an orchestral concert in January, 1912, by the Berlin Philharmonic Orchestra, in Philharmonic Hall, Ferruccio Busoni, conductor; Rudolph Ganz, pianist, and Felix Senius, vocalist. These concerts have been instituted purely through a philanthropic motive, with a desire to stimulate American composers as well as to give American works a European hearing. Neither desire for financial return nor advertising underlies the project. In the hands of such capable artists as those mentioned the works selected necessarily must receive adequate performances, and should augment materially the demand for American music in Europe, and add to its prestige there and here.



VARIATIONS

In dreams one transcends the impossible. In a dream the other night I ascended to Heaven.

"You are assigned to harp No. 24,691,332,187,529,846 in the musical section," said St. Peter.

"I thought this was Heaven," I protested, vigorously.

"No back talk, if you please," snapped the guardian of the gate, and placed me in charge of two obliging seraphim, who conducted me to the scene of my future activities.

The vast orchestra of harp players was engaged in pausing during one of the intervals of rehearsal. Large glass receptacles containing a dark brown fluid covered with white froth were being drained by the men and refilled rapidly at a large cask near by.

"Are they drinking mead, nectar or ambrosia?" I inquired of the seraphim.

They winked at each other.

"What do musicians usually drink?" asked the pinker one of the two. "St. Peter sneaks it in to them, for a consideration, of course."

I was introduced to the conductor, whom I recognized at once, after noting his long white hair, hooked nose, piercing eyes and flowing clerical robes. "Dr. Liszt," I murmured, bowing low.

"Welcome to our happy home," was my greeting from Franz Liszt. "Sit down and have a drink. I'll see you presently. Boy, just ask the gentleman whether he prefers his ambrosia—ahem!—light or dark."

Thereupon Liszt turned away to resume his interrupted conversation with Richard Wagner, Johannes Brahms, and Ludwig van Beethoven.

"Pardon me, great sir," I ventured timidly, "if I appear to be rude, but I have an idea that my being here in such distinguished company is too good to be true. I'm a writer for a musical newspaper and, in view of the approaching centenary of your birth, if I could get from you some first hand, authentic remarks upon yourself, your contemporaries, present day composers and their tendencies, the future of piano playing, the true significance of the Frescobaldi cult, the—"

"There's your drink," broke in Liszt; "we try to keep the kegs at the right temperature, but it's an art to serve ambrosia—ahem!—just right, and of course we are handicapped by a lack of ice. Most of it goes to the other place."

"Dear Doctor Liszt," I resumed, "perhaps you know, or do not know, the discussion now raging on earth regarding Debussy. Will you tell our readers whether you view the Debussyan movement in the light of progress or retrogression? Will he last? Is his influence on operatic composition vital? Do you think that coming orchestral composers will follow in your footsteps with the symphonic poem or return to the formal tyranny of the ancient four part symphony? Can woman create music? Does a conductor, or the music he plays, attract audiences? How do you account for the neglect of Mendelssohn? Do you know the Godowsky transcriptions? Could you play them if

you were alive—I mean, if you were not here? Is there any reason why the exponents of nationalism in music, like Grieg, Tschaiakowsky, Dvorák—"

Liszt raised his hand to command silence. "I have nothing to say," he commented, and bit off the end of a celestial cigar.

I rushed to where Brahms was sitting. "But you, Herr Brahms, will you not tell me whether you think that the growing admiration for your songs and symphonies, and the continued neglect of your piano works indicates a certain psychological trend toward—"

"Begone," bellowed Brahms suddenly, burying his gigantic beard in a particularly huge jug of ambrosia.

I tried Wagner. "Marvelous man," I whined, "from you, who ever were fond of polemics and publicity, I know I will receive consideration. Do you regard Strauss' orchestration as having gone beyond yours in brilliancy of color, resourcefulness of instrumental union, and appositeness of characterization? Are your memoirs a confession, or do they constitute a—"

"I shall neither deny nor affirm anything you may feel like saying," was Wagner's effective damper on my request.

Beethoven walked away rapidly as I approached him. Liszt laughed and made ready to resume the rehearsal.

"But, for the love of Buda Pesth," I implored of the leonine abbé, "won't you tell me what you, Brahms, Wagner, and Beethoven were saying when I joined you? The remarks of such a mighty quartet on any musical subject would be truly—"

"We were not discussing music," answered Liszt, petulantly; "this is Heaven, and the subject never is mentioned. Beethoven and Brahms were arguing that this year's ambrosia—ahem!—has a decidedly malty taste, and Wagner and I declared the brew to be perfect. What do you think?"

I slunk away, abashed, and headed for my seat in the orchestra. Someone touched me on the shoulder after I had gone a mile or so. It was Wagner. In astonishment I stopped.

"Say, young man," whispered Richard, looking around furtively, "if you promise not to say that I told you, I'll let you into a little secret. I consider my operas the best ever written. If you'd like to make a display story of that, and use my latest photograph, here it is, with white robes, wings, harp, and all."

I stretched out my hand for the priceless proof of my divine journey, and awoke with a shock. I had knocked over the pitcher and some of the ice water splashed me. It was the right temperature.

What's in a title? Henry Holden Huss has written an "Etude Erotique."

If you are a pianist, get Clarence Lucas' "Valse Impromptu," op. 44, dedicated to Fanny Bloomfield Zeisler, and delight in its buoyant spirit,

graceful melody, and exceedingly skilful rhythmic and harmonic moments.

DEAR VARIATIONS—In a recent list of sonatas, which you stated some one was going to memorize during the summer, you gave all the sonatas, of every composer mentioned, excepting Brahms. Why did you omit his op. 2? You mentioned his op. 1 and op. 5, but his op. 2 you never even touched.

OSCAR HATCH HAWLEY.

From Augusta Cottlow comes this amusing verselet, which she culled from the Chicago Tribune during her present visit in the West:

Mei Daughter nimmt Piano lessons—
Drei Dahler kost die halbe Stund;
Den ganzen Tag lang wird gepraktisist.
Mir sind die Ohre schon ganz wund!

Ich kehr ja nicht for die Egshpenses,
Doch neulich, wo wir Company
For Supper hatten, sag ich: "Mabel,
Gib uns mal so a Rhapsody."

Und denke Sie, sie tut es? No, sir!
Sie moved die Bensch an' Klavier Grand,
Nimmt ihre Rings ab, und denn spielt sie
"Con Variations for left hand!"

"Kind, ich gleich nicht zu critiseise,"
Sag ich bei'm Fein, "das ging ja flott,
Und ich bin nicht ganz sure geposted
An solche Compositions; BUT
Wann ich das viele Geld soll spende
Lern doch a Piece for BEIDE HAENDE!"

K. M. S.

And Charles W. Cadman contributes a sample of "what a music critic in Denver has to put up with." The excerpt is from a daily newspaper in the Colorado capital:

DENVER, Saturday, September 2.

F. W. W.—You are about the biggest ignoramus that ever tried to state anything musical in a newspaper. Your last effusion about the singer (—) last Friday at the Gardens is about the biggest piece of foolishness ever printed. Very likely the artist's manager failed to hand you any money to get your good will. I suppose you are not aware that every musician in town ridicules your allusion to — to the limit. And rightly so, for you are certainly a big damn fool. No SIGNATURE.

Nahan Franko sends the picture of his new house at Long Beach, L. I., and to judge by its proportions and sumptuous exterior, it is a good guess that even if an American composer is glad to live at all, an American conductor usually can afford to live very well. Nahan has been the hero of Long Beach this summer, especially since the Lucullan house warming which he and his amiable spouse gave there some weeks ago.

A man named Lime sends me this: "Do you know that when straw hats go out oysters and music teachers come in? And that the months without 'r' are the best for piano practice?"

Daniel Frohman is not only a successful manager of theaters and of musical artists, but also he is an exceptionally gifted stage manager. "Thy Neighbor's Wife," an agreeable little comedy now running at Mr. Frohman's Lyceum Theater, offers potent proof of what that astute producer accomplishes frequently with but very slight dramatic material on which to build his effects.

It is good to note that during recent years the Wagnerian prima donna of no less than a quarter of a ton avoidupois displacement shows signs of having gone out of fashion altogether.

Important Wagner detractors are not yet dead. Romain Rolland, author of the successful musical novel, "Jean Christophe," likes only "Tristan" and "Parsifal" of all the works by Richard I., and explains rather confusedly: "After all, opera is a hybrid, and the shrieks of the Wagnerian singers

have too often sounded discordantly in the midst of beautiful music." However, as M. Rolland does not like Brahms, and prefers Rossini to Verdi, his opinion of Wagner is not likely to win away any of that master's admirers.

My friend, Beau Broadway, of the New York Morning Telegraph, says that in Maine there is a sign reading:

Parsifal Sardines.
4 cents a box.

The price is too high.

One of the current American composers, Arthur Foote, in an interview given out at San Francisco said, among other things: "We have a small band of good composers and the future is full of promise. We are putting more good brains into music than ever before." Brains, if used by Mr. Foote as a synonym for thought, mind or intellect, will never make enduring music, unless aided by heart (and heart is employed here as a synonym for feeling) and inspiration. Inspiration appears to be the combined product of both mind and heart, but the causes which induce its manifestation cannot even be guessed at. Mr. Foote, therefore, is right when he says that "we are putting more good brains into music," etc. American composers have brains, and that is what Europe is constantly accusing them of. To our native makers of music the admonition of the late Dr. Jedliczka (Berlin) may be applied, who ran into the artist room after one of his pupils had played the opening group of her program rather coldly, and screamed at her in his faulty but characteristic English: "You must more heart, my child; you must more heart."

Wonderfully impressive, not to say startlingly sensational, is the batch of musical news from the New York Tribune of recent date:

Enrico Caruso has built a house of a hundred rooms in Florence and wants to sell it. Geraldine Farrar has taken off about thirty pounds of flesh in Paris. Gatti-Casazza has not had a rest, but has taken on weight and girth, and Antonio Scotti has grown another mustache.

To have the roster of great happenings complete the Tribune should have added that Madame Gadske got a shampoo, Riccardo Martin ate some soft boiled eggs, Alessandro Bonci blew his nose, and Mary Garden had her fur muff cleaned.

100%

99%

1%

Are you a one per center?

LEONARD LIEBLING.

MR. MARC A. BLUMENBERG writes as follows from Switzerland. "The latest on Liszt is a volume of Hungarian memoirs—some name unpronounceable for Anglo-Saxons—in which we are told that Liszt, who ended his virtuoso career about 1849, never played Beethoven in public and rarely at private musicales. Of course, the writer of the memoirs heard him play Beethoven privately, but only after many hardships and after more than exacting discretion in steering towards the long desired goal. (Why am I always tempted to write gaol when this word obtrudes?) Finally one evening, somewhere between Pressburg and Hermanstadt, the writer of the memoirs through his wife's or mother-in-law's diplomacy was gratified to learn that Liszt would play—what? Why the 'Moonlight' sonata. But—and this is the dramatic moment—he first desired that the lights near the piano be turned out and that the curtains of the windows next to the piano be lowered so that no other light could possibly shine, no moonshine even,

within the sacred zone, and then Liszt, naturally after seating himself, played the 'Moonlight' sonata by Beethoven, or of Beethoven. He in time finished it and—anti-climax—no one in the room said 'booh' or anything else, nor did Liszt move. For fully one quarter of an hour nothing happened and then Liszt arose, requested the lights to be put on and then, the writer of the memoirs says, he saw the effect of the tears that must have been rolling down over Liszt's cheeks, also the inflamed eyes, in fact he says he saw what any one would see in the face of another who had been shedding tears copiously. We know to-day how much we can credit memoirs, the mere, usually unsupported statements of biased persons or of enthusiasts or nihilists. The question is up to the real article, the Liszt biographers, whether Liszt ever played Beethoven in public. No Beethoven concerto ever on a program in which Liszt participated? No sonata ever on a Liszt recital program? No one or hardly any one else ever hearing Liszt play Beethoven except a memoir writer? This is all very interesting, but the statement of the authorities would have more weight. I doubt the whole story without doubting its writer, for when people get into the hypnotized frame of mind that produces memoirs on subjects long since passed, any kind of suggested subliminal consciousness might be putting stories on paper that never could have happened. This is a good story. But isn't that about all it is?"

An English manager, Granville Barker, will undertake to "uplift" comic opera in London. We do not see how the gentleman's Atlas effort is to do any good unless he discovers some new comic opera composers and librettists better than the present ones. The deserted thrones of Gilbert and Sullivan are as empty as ever in the British capital.

If the past season did not produce the American Beethoven, at least it is some consolation to know that California's crop of malting barley and Oregon's hop yield are the best in years.

An English writer refers to teaching as a "dingy trade." The word "dingy" means "tarnished" and it also means "dull." Perhaps the English writer chose his adjective advisedly.

Brooklyn Institute to Hear Huhn's Cycle.

The Brooklyn Institute members living in Huntington, Hempstead, Garden City and Jamaica, L. I., will hear performances of Bruno Huhn's song cycle, "The Divan." The dates fixed for these performances at these towns are October 24, 25, 26 and 27. The quartet of artists engaged to sing includes Edith Chapman-Gould, Corinne Welsh, John Barnes Wells and Francis Rogers. The composer will direct at the piano.

Mary Cracroft to Play Novelty.

Mary Cracroft, the English pianist, will play Cesar Franck's symphonic poem, "Les Djinns," for piano and orchestra in America this coming season. Miss Cracroft is expected to arrive in New York from abroad early in January. This work by Franck is in one movement; it has been played but twice in England.

Friedlander in New San Francisco Offices.

The Metropolitan Musical and Lyceum Bureau of San Francisco, of which S. H. Friedlander is manager, is now located in the new offices in the Hewes Building, corner of Sixth and Market streets.

Moyle to Open Studio Monday.

Samuel Bowden Moyle will reopen his residence-studio, 87 Madison avenue, New York City, for the fall term on Monday, September 18, when he will receive pupils in voice training.

Rosa Linde Resumes Work October 1.

Rosa Linde, who has been devoting the summer to a vacation, will resume singing and teaching again on October 1.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Charles Scribner's Sons, New York.

"Purcell," by Dr. William H. Cummings.

J. Ecorcheville, in the July issue of S. I. M., Revue Musicale Mensuelle, Paris, writes a report of the recent fourth congress of the International Musical Society, which was held in London. We submit herewith a free translation of some of his comments on the music he heard at the congress concerts.

"A great artist is prominent amid these different schools and styles—Henry Purcell (1658-1695)—a man of the first order and of pronounced originality. It is time Purcell was taken from a mere chronological list and given a post of honor in music. Handel should step aside a little, if it is possible for that bulky man to do so, and not hide from us a musician to whom he is indebted for a good deal of what he is. He who has heard "Dido and Æneas" (Purcell) can no longer unreservedly admire 'The Messiah' (Handel). For Handel gradually became a lubberly vulgariser who dispensed with any art that he could not make popular with the million. But with Purcell, what variety, what shades of ever-new thought! How careful he was to avoid those set forms which so soon aged the operas of the eighteenth century! No longer deprive our concerts of the help of this great artist."

We cannot altogether agree with our French brother critic's estimate of Handel's progressive vulgarity. "The Messiah" can hardly be called vulgar, though Handel was already sixty-five when he composed that great oratorio. But we are glad to find publicity given to the fact that Handel was much indebted to Purcell for the style he subsequently adopted when he renounced opera and gave his later years to oratorio.

No critic will rank Handel below Purcell in original genius. At the same time we must bear in mind the great advantage Handel had over Purcell. Purcell was born in the year Cromwell died. This fact has a far deeper significance than is at first sight apparent to the casual

reader. For Cromwell was the great Puritan iconoclast whose psalm singing soldiers had desecrated churches, broken up the organs, burned the music books, destroyed art works and done other obnoxious things in the decade preceding Purcell's birth.

Dr. Cummings quotes from the old book, "Mercurius Rusticus," wherein the Puritan reformers are described. At Canterbury Cathedral "the soldiers violated the monuments of the dead, spoiled the organs, broke down the ancient rails and seats with the brazen eagle which did support the Bible, forced open the cupboards of the singing men, mangled all our service books," etc. "At Rochester Cathedral, Colonel Sands, hearing the organs, cried, 'A devil on those bag pipes.'"

At Chichester Cathedral, "the officers having sacked the plate and vestments, left the destructive and spoiling part

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to be finished by the common soldiers, who brake down the organs and dashing the pipes with their pole axes, scoffingly said, 'Hark how the organs go.'

At Winchester "they enter the church with colours flying, their drums beating, some of their troops of horse accompanied them in their march . . . they rudely pluck down the table and break the rail and afterwards carrying it to an alehouse they set it on fire, and in that fire burnt the books of Common Prayer and all the singing books belonging to the Quire; they throw down the organ and break the stories of the Old and New Testament curiously cut out in carved oak. The troopers ride through the streets in surplices, carrying prayer books and some broken organ pipes."

In Westminster Abbey, in 1643, "soldiers were quartered who brake down the rail about the altar, and burnt it in

the place where it stood; they brake down the organ and pawned the pipes at several ale houses for pots of ale," etc.

The icy hand of Puritanism not only throttled the music of the churches, but exterminated the theaters. At that time, by the irony of fate, was the dramatic genius of Purcell sent into the world. No worse a time could have been chosen for his advent on the earth. While he was still a child his father died; and the young genius was left without a father's care in the riotous reign of King Charles II, who was frequently to be seen drunk in the streets of London, and in whose company no woman was safe. In the reaction of the restoration of the monarchy which followed the brutal asceticism of the Cromwellian protectorate the art of music had little chance of recovering its equilibrium during the few years of Purcell's short life.

For though Purcell was only twenty-seven when King Charles died, yet the reign of James II, with its religious persecutions and the wars that put William of Orange on the throne in the year of the reformation of 1688, kept the nation in a turmoil that was unpropitious for art and literature. No sooner was peace established and the nation in a condition to attend to the amenities of life than Purcell died, at the early age of thirty-seven.

With the death of Queen Anne in 1714 the house of Stuart came to an end and the house of Hanover sent George I from Germany to ascend the English throne. When George had been ruling a few years, Handel, who had formerly been in the employ of the King while he was yet a German prince, and who had not only made the most of a musical education in Germany, but had also profited by a long sojourn in Italy, came to England and ingratiated himself in the good will of the sovereign. Thus it was that the musical world of England had its attention taken from the earlier composer by the powerful genius of the thoroughly equipped Handel, who had won the favor of royalty. But there is no reason why we who now see these matters clearly and who are able to discern the genius of Purcell should continue to neglect his works. We do not merely ask that the student accept the statement that Purcell is the greatest musical genius England has produced, but that he should study the works of the composer. On those rare occasions when we have heard the choral works and the organ compositions of Purcell we have been mightily pleased. We were present in Westminster Abbey in 1895 at the commemoration musical services held on the two hundredth anniversary of his death, and we are not likely to forget the event.

The book by Dr. Cummings contains all that is known of the life of the ill starred composer, and it is written by a man of consummate musical knowledge and experience, whose enthusiasm is always held in check by a sane judgment.

In addition to this book on Purcell, by Dr. Cummings, we have received Dr. F. Gehring's "Mozart," H. A. Rudall's "Beethoven" and W. Barrett's "English Church Composers." These volumes are uniform in shape and binding, and belong to that admirable series of "The Great Musicians." We hardly think that Mozart and Beethoven are in need of panegyric or analysis at this date, even though they are a century younger than Purcell. They have been in the limelight for a hundred years.

The English school is particularly strong in church composers. But when we remove the man Purcell from among the pre-Victorian music makers we have only a company of worthy gentlemen, none of whom can interest us for long.

Namara-Toye Was a Child Prodigy.

Namara-Toye, the young prima donna of Spanish type who is soon to make a concert tour of America under the management of R. E. Johnston, is, in Paris, called "La delieuse cantatrice Californienne," for her voice, her beauty and her work, during the past two seasons, have awakened much interest.

In an interview recently the prima donna said: "My life has been continuously a happy one, but to say that I have acquired without sacrifice whatever style or art I may possess would be far from the truth. My earliest memories bring forth pictures of an immense stretch of white and black keys and the boundless expanse of a parlor grand piano, to me a monster in whose exacting service my childhood was passed.

"Child Prodigy" and 'Little Paderewski' they called me, for at a tender age I was already on the concert boards a tousel-haired little imp of twelve. But one day I was accompanying a famous violinist before a select audience and I read a whole concerto in the wrong key! After that nothing would induce me to play in public, but I continued to practise. On my seventeenth birthday my mother gave me my first lesson in singing. After half a dozen lessons I wanted to let myself be heard by the directors of the Metropolitan as I was sure they could not subsist without me as their great attraction, but my

mother prevailed upon me to go to Italy, and there I studied and made my coveted debut. The more I studied and the more I sang in public, the more I have appreciated the value of hard work, of art and all the other essential things in one's singing.

"During the past three or four years I have had many times to sacrifice what were held out as the most brilliant prospects, but in all that time I have been in constant untiring search for an indefinite something which I have found out is art, and without which I am convinced no success, however great, is lasting."

Nina Dimitrieff Home Again.

Nina Dimitrieff, the Russian prima donna, has returned to New York after a healthful and invigorating vacation at Ocean Beach, L. I. In November Madame Dimitrieff will give a recital devoted exclusively to Russian compositions.

Clarence Eddy to Open New Organ.

Mr. and Mrs. Clarence Eddy will open their trans-continental tour for this season by giving a concert on Friday evening at the First Baptist Church, Alliance, Ohio, when Mr. Eddy will open the new organ in that edifice.

Heinrich Meyn Musicales.

September 4 Heinrich Meyn gave a morning musicale at his country place, "The Orchard," in the Catskills, assisted by Chester Searle, pianist. Mrs. Meyn received some 150 guests and the house was beautifully decorated with flowers from the Meyn garden. The program follows:

Pilgrim's Song	.....Tschaiakowsky
All Is Silent	.....Weingartner
There Sounded a Bird	.....Sinding
In the Time of Roses	.....Reichardt
Young Dietrich	.....Henschel
Rolling Down to Rio	.....German
Von ewiger Liebe	.....Brahms
Vergebliches Ständchen	.....Brahms
Der Salamander	.....Brahms
Im zitternden Mondlicht	.....Haile
Der Hidalgo	.....Schumann
Fai perdu celle	.....Bach
Coucou un petit oiseau	.....Paladilhe
L'heure exquise	.....Hahn
Benvenuto Cellini	.....Diaz
Il neige	.....Bemberg
The Eagle	.....Bush
Little House o' Dreams	.....Searle
Sing Me a Song	.....Homer
The Last Leaf	.....Homer
Banjo Song	.....Homer

Adelina Patti and her husband, Baron Cederstrom, spent a fortnight recently in Berlin.



CHICAGO, ILL., September 9, 1911.

The following letter has been received at this office from George A. Davis, press representative of the Chicago Musical College:

August 21, 1911.

MY DEAR MR. DEVRIES—I note with considerable interest your paragraph in last week's COURIER to the effect that "the advertising agent of the Chicago Musical College sends information regarding a communication from India on the subject of partial scholarships."

Pardon the suggestion, but "advertising agent" does not exactly satisfy my demands for esthetic sobriquet and you will confer a favor upon me by making any of your so-called humorous writings quite as impersonal as I have tried to make Chicago Musical College references. "Advertising agent" for a school of standing is about on the level with "advertising solicitor" for a musical publication, and I trust that you will be able to grasp the comparison.

Whatever your more or less evident attitude regarding the Chicago Musical College may emanate from, is of no concern to me, but I will firmly insist that you confine your activity to the institution alone, if you find it necessary to exist upon such diligence and eliminate the personals. If your paper instructs you to pursue such a course I shall be very happy indeed to go on up with the complaint.

If your diligence in a search for truth is sincere you might devote a paragraph next week to denying the statement, made last week in your paper, that Mrs. Nathan, a pupil of Herman Devries, had engaged the Studebaker Theater for a recital during the coming season. This, you know, is not true.

I trust that you will absorb some of the sincerity in which this communication is written and understand that when I ask you

kindly to make your remarks impersonal, I mean what I say and expect to get some sort of action.

Very truly,
GEO. A. DAVIS.

Some time ago Mr. Davis sent to this office for publication in THE MUSICAL COURIER the following news item, which was kept out of the weekly Chicago letter:

To those who remember the somewhat time worn quip, regarding the lady who, . . . "nevertheless" would sing, the announcement that free scholarships will again be awarded this season by the Chicago Musical College, the thought is inspired that possibly some of the wailing and gnashing of teeth against this practice comes from organizations whose inability to offer anything free makes a cry for reform but a subterfuge.

From the above it would seem that Mr. Davis does not always try to make his remarks impersonal. There are many schools in Chicago that give free scholarships. It is hardly to be assumed that the Chicago Musical College or other institutions of a like nature award free scholarships on a basis of pure philanthropy. Mr. Davis, it would almost appear from the above letter, considers the writer an "advertising solicitor for a musical publication." This is indeed a decided compliment. To be an advertising solicitor, at least a successful one, one must have brains. On a recent occasion the writer had the pleasure and honor of meeting W. K. Ziegfeld, formerly vice president of the Chicago Musical College. Mr. Ziegfeld, during the interview, complained as to the attitude of THE MUSICAL COURIER representative in Chicago. The writer informed him that the reason for his so-called "attitude" was solely due to the exaggerated statements sent to the Chicago offices of THE MUSICAL COURIER by the press representative of that institution. Mr. Ziegfeld thereupon said that he would look into the subject and would probably write the matter himself or tell Mr. Davis not to use the same tactics for the school as he does for the theater. Mr. Ziegfeld said: "There is a great difference between a press representative of a school and a press representative of a theater and I told Davis that before." That may be the reason why Mr. Davis writes: "If your diligence in a search for truth is sincere," etc. The answer to that paragraph is that the writer was informed both by Herman Devries, vocal teacher in the Fine Arts Building, and Glenn Dillard Gunn, piano teacher in the same building and musical critic on the Chicago Tribune, that they would give a joint piano and vocal concert by pupils of their classes at the Studebaker Theater. Mrs. Nathan is an artist-pupil of Herman Devries. The original paragraph in which THE MUSICAL COURIER's Chicago letter (issue of August 16) announced Mrs. Nathan's coming public appearance, was this:

Mrs. Robert S. Nathan, the coloratura soprano and artist student of the Herman Devries studios in the Fine Arts Building, is coaching her programs for the coming season with the same mentor and will appear in recital under Mr. Devries' direction at Music Hall and Studebaker Theater.

Mr. Gunn called at the Chicago office of THE MUSICAL COURIER August 23, and informed the writer that it was

only a question of date before an official announcement of the concert could be made. Mr. Davis being connected with the Studebaker Theater, it would seem as though he must have been aware of the fact, yet in his favor to the writer, printed above, he says: "This, you know, is not true." Mr. Davis, I hope, can now grasp the comparison between an advertising solicitor on a musical publication and a press representative of a Chicago musical school.

The Garrick Theater and the Grand Opera House of Chicago have dispensed with orchestras. The cause is said to be due to blare of the trombone. This, however, is the claim of the managers, as the musicians assert that the objection to the trombone is only an excuse and hold that the managers are trying to ruin their union. The manager of the Chicago Grand Opera House says that the trombone is unnecessary to play selections between acts of dramatic performances, yet the players of the trombone have different ideas on the subject. Last summer they protested to the Chicago Federation of Musicians and asked the body to remedy the difficulty. The federation ruled that the orchestras in all the Chicago theaters must consist of eleven players and a leader or do without music entirely. This ultimatum when presented to the managers was printed in these columns during the summer months. Several theaters accepted the ruling, others refused it entirely and fail to provide music of any sort. Those who figure in the latter case are the Garrick and the Grand Opera House. The Cort Theater hires a non-union Hungarian orchestra.

Eleanore Fisher and Samuel B. Garton announce the Chicago appearance of Oscar Seagle, baritone, under their joint management at Music Hall, Sunday, November 12.

Erva Dillon, soprano and pupil of Theodore S. Bergey, sent words of gratitude to her teacher from Vancouver, where she is appearing as prima donna with one of the Singer light opera companies. In her letter the soprano says: "I have nothing to say to you but again thank you." She added that the public, as well as her friends, notice the wonderful improvement in her voice, and that at the end of her present season she will come back to Chicago to study with the same teacher.

Greetings from Regina Watson, the Chicago piano instructor, have been received from Berlin, where she and her husband are visiting Madame Carreño. From the German capital the couple will go to Holland, after a month's stay in Bad Gastein.

Since the opening of his studios in the Fine Arts Building, last June, Herman Devries has been teaching uninterrupted. Many professionals took advantage of their summer vacation to study throughout the two terms with the well known teacher. Mr. Devries had planned an outing of ten days in the interlude between the summer and fall term, but so many students were enrolled who wanted to begin work before the fall, while others were desirous of continuing their lessons begun in early summer, that he had to forego even so short a rest. Among the well known professionals and students now working with Mr. Devries are Luella Chilson-Ohrman, Nina Bolmar, Rose Kwasigroch, Agnes Corbett, Mrs. Chalmers, Mr. Mercer, Mrs. R. S. Nathan, Esther Pearson, Helen Devlin, Lester Luther, Mr. Benjamin, Mr. Walker, Mr. Rybovick, Herbert Walfer, Stella Neuberger, Mabel Cox, Miss Lieberman, Ruth Stein, Ella Allen, Mr. Paget, Mr. Brown, Cecilia Johnson, Ellen O'Brien, Frances Schreitt, Mrs. Eugene Daum, Tessie Smith, Mrs. Spengler and Alois Sixt.

Alexander Zukowsky, violinist and member of the Theodore Thomas Orchestra, has just returned to Chicago from a pleasant sojourn in the country. During the engagement of the Thomas Orchestra at Willow Grove, Mr. Zukowsky won the enthusiasm of the audience through a

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masterly reading of the Wieniawski romanze, andante and polonaise in D major. Mr. Zukowsky will remain among the first violinists of the Thomas Orchestra this season, and has been engaged as head of the violin department of the Mary Wood Chase School of Artistic Piano Playing in the Fine Arts Building.

Sofia Stephanie (Myrtle Lee), mezzo soprano, has returned to this city from a successful tour through Kansas, Nebraska, Oklahoma and Colorado. She sang to over a million people during the summer months, and wherever she appeared her success was as great as it was spontaneous. Manager E. A. Stavrum, of Chicago, has the management of this artist, and already has booked several important dates for her this season.

Friday evening, September 8, a song recital was given in the rooms of the Palette and Chisel Club, in honor of Alice Pinch. Several of the patronesses and members of the club are interested in Miss Pinch's musical career. Among those who arranged the recital were Mrs. George W. Anderson, Mrs. Robert S. Peacock, Mrs. Leroy Steward, Mrs. William Dawes, and several other well known society ladies.

Another American singer has been engaged by the Chicago Grand Opera Company. She is Rachel Frease-Green, a native of Canton, Ohio. Though she has been in Europe for several years Madame Frease-Green is known to concert audiences, for she has sung in a number of the larger cities. She went abroad in 1907. Her debut in grand opera took place at Covent Garden, London, in 1909 when she sang Sieglinde in "Die Walküre." For some time she has been the leading soprano at the Volksoper in Berlin.

Alta Miller, mezzo soprano, has more pupils registered with her for the coming season than ever before at so early a date. During the summer months Miss Miller prepared some entirely new programs and expects to open her season with a recital at the University School of Music.

Hanna Butler sent a post card to this office from Berlin, where she has been for the past two weeks working hard, studying under Fergusson. Mrs. Butler sails from Europe September 14.

John B. Miller, tenor, has just returned from a successful tour with the Chicago Operatic Quartet and will resume his teaching at the Chicago Musical College Monday, September 11.

Marx Oberndorfer, pianist, has reopened his studios in the Fine Arts Building. He reports a heavy registration for this season and on that account has engaged as assistant, Max R. Wald, one of his former pupils.

Sibyl Sammis MacDermid furnished the program Saturday evening, September 2, for the International Lyceum Association Chautauqua at Winona Lake, Ind., appearing in a recital of songs composed by her husband, James MacDermid, with the composer at the piano. The program follows:

Fulfillment	Clara Louise Burnham
In My Father's House Are Many Mansions.....	Scriptural
Love's Great Song	Clara Louise Burnham
Song cycle—	
Faith	James G. MacDermid
Hope	James G. MacDermid
Charity	Emily Dickinson
The Song that My Heart Is Singing.....	Sibyl Sammis MacDermid
If I Knew You and You Knew Me.....	Nixon Waterman
My Love Is Like the Red, Red Rose.....	Robert Burns

Two new songs had their first hearing on this occasion, "The Song That My Heart Is Singing," set to music by Mr. MacDermid on a poem written by his versatile wife, and "If I Knew You and You Knew Me." This last song is written in the best vein and it is a gem. Mrs. MacDermid was in glorious voice and she and her gifted husband were enthusiastically received by the large audience, composed mainly of lyceum artists and musicians. The local press was unanimous in its praise.

Arthur Middleton, basso, will teach this season at the Columbia School of Music. Mr. Middleton has just returned from a successful tour with the Chicago Operatic Quartet.

Sibyl Sammis MacDermid will open a studio in the Fine Arts Building October 1.

Arthur M. Burton, who has enjoyed his vacation on the Canadian Pacific Coast, has returned to Chicago and reopened his studio in the Fine Arts Building.

J. Douglas Swagerty, pupil of the Sherwood Music School, opens his concert season at the North Congregational Church, Englewood, September 15. Karl Formes,

another pupil of the Sherwood School, will sing at Chicago Lawn September 12, and has been engaged to create the baritone part in "Herman der Befreier," by Zuschneid, under the direction of Karl Reckzeh, November 19 at Turner Hall.

Ravinia Park closed its doors last Sunday evening. The season was as successful as the previous one.

Anton Foerster, head of the piano department of the Chicago Musical College, has returned to town and resumed teaching at the institution on Michigan avenue.

Clara Cunningham, the Spokane soprano and formerly a pupil of Herman Devries, of Chicago, made her debut in Viterbo, Italy, Thursday evening, September 7, in the title role of La Sonnambula. Cable advices state that she was encored again and again.

The Chicago Grand Opera Company has engaged another American girl for soprano roles. She is Agnes Berry and she was born in Chicago where she lived until her parents went to Tacoma, Wash., to make their home. She is just twenty-three years old. Miss Berry proudly declares that she has never been to Europe to study or spend money and that she has mastered Carmen, Juliet, Thais, Tosca, Marguerite, Mimi and Santuzza right in the U. S. A.

Tuesday evening at Ravinia Park the Minneapolis Symphony Orchestra, under the direction of its leader, Emil Oberhoffer, gave a French program as follows:

Joyeuse March	Chabrier
Symphonic poem, The Sleeping Beauty.....	Bruneau
Bacchanale from Samson and Delilah.....	Saint-Saëns
Evening under the Trees.....	Masenet
Soprano solo, Aria from Louise.....	Charpentier
Lucille Tewksbury.	
Ballet suite from Henry VIII—	
Gathering of the Clans	Saint-Saëns
Scotch Idyl	Saint-Saëns
Gipsy Dance	Saint-Saëns
Irish Jig	Saint-Saëns
Waltz, Serenade	Lachaux
Overture to Mignon	Thomas

The soloist of the evening, Lucille Tewksbury, sang exquisitely the aria from Charpentier's "Louise." Her success was as spontaneous as it was well deserved. The orchestra and its leader again covered themselves with glory through remarkable readings of the French compositions.

The Chicago Musical College advertises Adolph Muhlmann as having been a member of the Chicago Grand Opera company last year. Mr. Muhlmann is an artist of good reputation, even though he never belonged to that organization.

RENE DEVRIES.

Talented Behrens Pupils.

Among the most talented of Cécile M. Behrens' professional pupils is Clara F. Schmitt, who was heard in re-



CLARA F. M. SCHMITT.
Artist pupil of Cécile Behrens.

cital last season at the Hotel Plaza, New York, in two recitals in Buffalo, and at a Detroit convention where the committee was so delighted that it presented her with a

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gold necklace with pearl pendant. Miss Schmitt has several good engagements pending for next season.

Miss Behrens entertains her pupils who practise regularly during the season at her seaside home, and where they enjoy the usual outdoor sports and recreations as well as the "musical skirmishes" as they are termed. Next season Miss Behrens expects to introduce several new professional pupils at a concert to be given at the Plaza late in October.

Augusta Cottlow Resting.

Augusta Cottlow, thinking that rest and quiet for a short period would be a most valuable preparation for her coming American tour, went, immediately upon her arrival in America, to the home of her family at Oregon, Ill. This is contrary to the usual custom of artists, which is to spend their vacations in European countries. But Miss Cottlow has been in Europe concertizing for over two seasons, and to her it is a pleasant change to be among her own people and friends.

Miss Cottlow will, however, have but a short rest, as, aside from a few concerts of the private nature, her tour opens with a recital on October 22 at Chicago, after which she tours in the Middle West, coming East later for her first New York recital. After that she goes South on her way to the Pacific Coast.

This coming recital of Miss Cottlow's at Chicago will be interesting in view of the marked success with which she had on her last appearance there, February 6, 1908. At that time the Chicago critics hailed her as a great artist, as the accompanying extracts from the papers will show:

There are few pianists, old or young, whose art is productive of so large a measure of satisfaction, and there is possibly none among the women whose musical and technical gifts and attainments hold so great a promise for the future. . . . Miss Cottlow has learned how to compel the piano to yield its utmost fulness of tone without a moment verging on harshness. . . . Miss Cottlow's success in the number (Bach-Busoni D minor prelude and fugue) prepared one for the rare pleasures which were to follow. One knew that whatever she attempted would be accomplished with technical ease and certainty and with keen musical intelligence. . . . The latter (prelude in A minor, Busoni) was likewise such a brilliant example of virtuosity that the audience at once demanded a repetition. . . . May Miss Cottlow soon be heard here again.—Inter-Ocean.

The unfailing accuracy with which Miss Cottlow delineated the mood of the entire sonata ("Tragic," MacDowell) calls for sincere commendation. It is not often that a young woman displays such a deep insight into the nature of things as they are. . . . She is a deep student, who studies to good purpose and who has the power denied to many, of making her audience see things just as she sees them. Miss Cottlow's technique is impeccable. She plays with convincing authority and perfect mastery of the instrument. . . . All honor to the Chicago girl who can so charm and hold an audience as Miss Cottlow did last night.—Journal.

All that she does is beautiful. She wins a tone of much sensuous charm from the instrument, and she has abundant strength and power when they are required, and when she wishes a climax either dynamic or emotional she attains to it effectively. . . . She grasped the splendid big work firmly and authoritatively and gave a really admirable reading of it. . . . She mastered her instrument and made it a source of tonal beauty.—Tribune.

Bonci Soloist with the Philharmonic.

Alessandro Bonci, the great tenor, has been engaged for three concerts with the New York Philharmonic Society. The singer will appear at a pair of week day concerts and one of the Sunday afternoon concerts.

"I have called Reger an ingenious mechanic or carpenter, a clever handler of dead, dry wood. I have denied imagination, thought and emotion to Debussy; I have said that Strauss first pretended to a profundity he did not possess and then took to writing for the gallery and the market."—J. F. Runciman.

Rains' Continued Successes in Europe.

LEON RAINS AS ROCCO
IN "FIDELIO."

Léon Rains' continued success in Europe substantiates the predictions made for him when he sang in America for the first time in 1897. Since then the basso has won many cities and countries until today he stands at the head of his profession as one of the leading singers in opera, oratorio and song recital.

At the music festival in Bückeburg last year, where he sang in "The Messiah" and was decorated with the knight's cross of the first class, the Landeszeitung Schannburg-Lippe said:

Rains' singing of the bass part in Handel's "Messiah" was so excellent that it seemed as if he possessed the traditions of the Italian vocal art of the eighteenth century. The extremely coloratura arias, "But Who May Abide" and "Why Do the Nations?" can only be executed by an artist of exceptional ability. Rains sang the most elaborate passages with consummate skill, proving

himself an artist of the first rank. Also the calm, impressive delivery of the aria, "The Trumpet Shall Sound," deserves much praise.

Birdice Blye, American Pianist.

Birdice Blye's brilliant career and successes, both in this country and Europe, have fully established her as an eminent pianist. Madame Blye has won triumphs in musical centers of the Old World, and appeared many times before the royal families of England and Germany and other distinguished people. She has given two recitals before two administrations at the White House in Washington. In the large cities of this country her success has been remarkable. She has played before the most prominent musical clubs, universities and societies in all parts of the country, and as proof of her popularity has had return engagements; in some instances six and eight times. The world's leading critics have pronounced Madame Blye a genius, and all unite in praising her marvelous beauty of tone, dramatic fire and individuality of interpretation.

Madame Blye plays the classics with superb finish, accuracy and charm and is interested in the best music of modern composers. A pupil of Rubinstein, she shows



BIRDICE BLYE.

her appreciation of her great master by always placing some of his works on her programs. Madame Blye will again play the "Keltic Sonata" by MacDowell this year, as well as the "Sonata Eroica," which she has given in more than seventy recitals, with immense success. On her Southern tour last February the Nashville Banner said:

The "Eroica Sonata" is the Arthurian legend in music. King Arthur and the Knights of the Round Table, the occult magic of Merlin, the beauty of Guinevere, the fatal fascination of Vivian, the rare chivalry of Galahad and as Madame Blye rendered it one realized all the beauty of that long dead civilization as he never did from printed page or the spoken interpretation.

Madame Blye has a charming personality and that indefinite quality called magnetism that holds her audience. Her ease and grace of manner are due to a long line of distinguished ancestry as well as to association with people of rank and talent in every country where she has

lived. Her appearance in the big cities is made a great feature socially as well as musically.

Madame Blye's coming season promises to be even more brilliant than the one just closed. For the third consecutive year she will open her season in Virginia and West Virginia in October. She will then give recitals in North Carolina and Maryland on her way to Washington and New York. After her Eastern engagements a Western and Southern tour will follow. Madame Blye's season will continue to the end of June, and but few open dates yet remain.

Vincent Czerwinski, Baritone.

Antonia Sawyer announces Vincent Czerwinski, baritone, as one of her important artists for the coming season. Mr. Czerwinski is an interpreter of German lieder, Polish folk songs, also French and English repertory. Following are several press comments:

Czerwinski possesses a voice of rich quality. He sang the prologue from "Pagliacci" and an aria from the opera of "Halka" with fine technique and expression, and was compelled to respond to encores.—Warsaw Daily Courier.

He was in fine voice and devoted the first half of the program to songs by Schubert, Chopin, Rubinstein and Brahms, which were very finely interpreted. His enunciation was perfect.—Berliner Tageblatt.

Mr. Czerwinski sang with great mastery. It was not surprising that a cascade of applause came from the audience, and it was some time before the singer was able to leave the stage.—Buffalo Daily News.

After each song there was tremendous applause in the overfilled hall and the soloist was obliged to give many encores. In Mr. Czerwinski we have found an artist who stands high on the pedestal of vocal art. His voice has a large register and is so well trained that he immediately captured the hearts of all those present.—Buffalo Polish American.

Mr. Czerwinski has the ability and is gifted with a fine personality and appearance.—Newark Chronicle.

Tirindelli Refused Seattle Offer.

Pier Adolfo Tirindelli, one of the prominent musicians of Cincinnati, was the first to receive an offer from the Seattle Symphony Orchestra to succeed Hadley as the conductor of the organization. The following story from a Cincinnati daily paper gives the details:

A compliment of distinction was conferred on one of Cincinnati's foremost musicians a few days ago when Pier Adolfo Tirindelli was invited to accept the conductorship of the Symphony Orchestra of Seattle, Wash., as the successor to Henry Hadley, who recently resigned the position to accept the conductorship of the San Francisco Orchestra. The telegram sent Sig. Tirindelli reads as follows:

"Should you favorably consider the position as conductor of the Seattle Symphony Orchestra, made vacant by Henry Hadley's resignation, wire terms and conditions in detail, your wire to reach here by Wednesday next, when the board of directors will meet to take action on Hadley's successor. Speedy action all important."

"W. B. CLAYTON."

While Sig. Tirindelli greatly appreciated the recognition this invitation implied, he was induced to remain at the Cincinnati Conservatory in his capacity as director of the orchestra and head of the violin department. Last night he sent his answer to the Seattle board. This decision retains to Cincinnati one of her best qualified musicians and composers.

Signor Tirindelli was for five years the director of the Symphony Orchestra in Venice, Italy, before settling in the United States.

Hugh Allan Comes Back a Tenor.

Hugh Allan, who sang for several seasons as a baritone in this country, will return this autumn as a tenor. He has been reengaged by the Montreal Grand Opera Company to sing tenor roles in operas like "Manon" (Massenet), "Louise" (Charpentier), "Carmen" (Bizet), "La Navarraise" and "Werther" (Massenet), and "Tosca" (Puccini).

The transformation in Mr. Allan's voice was made by Massimino Perilli, of Giorgini, Italy. This maestro told Mr. Allan that he had wasted precious years singing baritone parts; his voice is now a lyric-dramatic tenor.

Through the kindly offices of Minnie Tracy, Mr. Allan sang for Massenet while he was in Paris, and the composer was so well pleased with Allan's keen musical and dramatic perceptions that he agreed to "coach" him in the Massenet operas.

Johnston Booking Artists for Newark.

R. E. Johnston, the New York musical manager, has booked many artists for the series of concerts at the new Symphony Auditorium in Newark, N. J. Mr. Johnston has arranged with Mr. Leschziner, director of the Auditorium, for the appearances of the following artists during the season of 1911-1912: Mary Garden, Berta Morena, Schumann-Heink, Albert Spalding, Lilla Ormond, Alexander Heinemann, Marianne Flahaut, Rosa Olitzka, Paul Morcenzo, J. Louis Shenk, Charlotte Maconda, Isabelle Bouton, Yvonne de Treville, Namara-Toye, Henri le Bonté and the Russian Symphony Orchestra.

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CINCINNATI, Ohio, September 11, 1911.

The forty-fifth season of the Cincinnati Conservatory of Music is being celebrated by the occupancy of the new south wing, which has been in course of construction during the past year. This has proved an added attraction attested to by the unusually large enrollment of students.

Edgar Stillman-Kelley, well known throughout this country and abroad, will assume his new duties as teacher of composition, theory and musical analysis this week. During Mr. Parker's absence abroad he held the important position of head of the music department of Yale with such success that a special vote of appreciation was tendered him by the Corporation of the University at its annual meeting. Mr. Kelley will have the assistance of Mrs. Kelley, who has for a number of years specialized in applied harmony. Mrs. Kelley is also a brilliant pianist and ensemble player and has been instrumental in bringing many of Mr. Kelley's compositions before the public.

Members of the faculty have returned from their vacations with elaborate plans for the season's faculty concerts which will begin early in the autumn.

The engagement of Paolo Martucci, the brilliant Italian pianist, as a member of the faculty has been the cause of much enthusiastic comment. Signor Martucci comes to America with a brilliant record and is said to be a faithful disciple of the art ideals of one of Italy's greatest musicians.

Klibansky Resumes Teaching This Week.

Sergei Klibansky, the baritone and teacher, will reopen his studio at 212 West Fifty-ninth street, New York City.

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September 15. Mr. Klibansky and his family have enjoyed an ideal summer in Connecticut. Both in his work of training voices, and in his art of lieder singer, Mr. Klibansky has rapidly won recognition in this country. His method of singing is the best endorsement of him as a teacher of singing.

Howard Brockway's Season.

Howard Brockway, the composer-pianist, who achieved such a success last season in his concert tour with Mary Garden, is in great demand this year and Manager R. E. Johnston already has booked him to appear in Brooklyn, Toledo, Akron, Cleveland, Detroit, Newark and many other cities for lecture and piano recitals. The Brooklyn Philharmonic Society has also engaged Mr. Brockway to give an illustrated lecture before its subscribers on the program to be presented by the Boston Symphony Orchestra. The day previous to the date set for the Boston Symphony engagement has been selected for this piano lecture.

Edouard Brown Coming in November.

R. E. Johnston announces that Edouard Brown, the young American violinist, who has been winning laurels in



EDOUARD BROWN.

European musical circles for the past three years, will return to his native country in November for a concert tour. Mr. Brown is from Indianapolis, Ind., which city he left five years ago to pursue a course of study under Hubay. He will undoubtedly receive a warm welcome.

Lambert Pupil for Opera.

Sophie Breslan, a talented pupil of Alexander Lambert and also the possessor of a remarkably beautiful contralto voice, will appear in opera this winter.

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Professor Hooper Resumes His Work.

Prof. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, has returned to the city from his vacation at the Hooper summer home in Walpole, N. H. The new prospectus of concerts, lectures, etc., under the auspices of the Institute, has gone to the printer and proofs will be ready in a day or two. The series of Institute concerts this season again will include five by the Boston Symphony Orchestra, and five by the New York Symphony Orchestra. Kathleen Parlow is a soloist for one of the Boston symphony concerts, and also for one of the matinees for young people given by the New York Symphony Orchestra. Kubelik will give a recital in Brooklyn under the auspices of the Institute, Thursday evening, October 19. The concert season will be opened October 12 by Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, in joint recital. The Institute concerts take place in the Opera House and Music Hall of the Academy of Music, on Lafayette avenue and St. Felix street. The offices of the Institute are in the Academy of Music Building.

Esperanza Garrigue Will Return Soon.

Esperanza Garrigue will return from Europe the last of September and resume her classes October 2 at her residence-studio, Hotel Colonia, 535 West 112th street, New York. Madame Garrigue sailed for Italy last June in the interest of pupils preparing for debut in Italian opera in Italy. After finishing her professional work at Naples she visited Rome, Florence and Venice, thence to Vienna, and after a long rest in the Moravian Mountains continued her travels through Switzerland, France and Spain.

Elizabeth Kelso Patterson, the soprano and teacher of singing, will reopen her New York studio, 257 West 104th street. Miss Patterson has spent a restful vacation in the country.

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MUSIC IN BRITISH COLUMBIA.

VANCOUVER, B. C., September 4, 1911.

Mrs. W. L. Coulthard, the young and exceptionally gifted musician and president of the Vancouver Women's Musical Club, is expected back tomorrow from a short holiday trip. She is accompanied by Dr. Coulthard and her two little daughters.

Mrs. Charles Peter, at one time Winnipeg correspondent of THE MUSICAL COURIER, was visited today at her new home on Vancouver Heights. This ideal mansion commands a glorious view of the entire harbor, while on a clear day the mountains far beyond may be seen. Art and nature have done their share to beautify the place. Mr. and Mrs. Peter collected many treasures on their recent European tour. The three children have inherited musical talent, the eldest son, George, being a promising young violinist.

Sara E. Dallas, sister of Mrs. Charles Peter, and eminent like her in musical circles, returned to Vancouver September 1 from a summer trip to Ontario. Both sisters are graduates of the Toronto Conservatory of Music and they hold the degree of Bachelor of Music of Trinity College, Toronto.

Mrs. Cross, of Bellingham, who has just received the appointment of director of the piano department of Seattle University, will likely be heard in recitals at a number of coast cities during the coming season. Vancouver and Victoria are to be included in this list. Mrs. Cross is a young American woman of rare personal charm, while her piano playing is both brilliant and poetic. During the past few weeks, spent at Bellingham, the writer was fortunate enough to come in contact with this artist and hear her play at musicales in her own home and at that of Mr. Stark. The University of Seattle is to be congratulated upon having secured her services for this important position.

Both Vancouver and Victoria are making great progress in the world of business. Many fine buildings are being

erected. Music and art in general seem destined to reap the benefit of this general prosperity.

A crusade should be started in defense of better music at the moving picture shows on this Coast. Whatever would Verdi have said had he attended the Vancouver exhibition yesterday and heard the most touching part of "Trovatore" played on a hurdy-gurdy attached to a

merry-go-round? The effect was truly pitiful! How can such wild transcriptions be tolerated in a civilized country?

MAY HAMILTON.

Engagements for Helen Waldo.

Manager E. S. Brown announces that among the latest bookings for Helen Waldo, interpreter of "Child Life in Song" and oratorio and recital artist, are the following: In October, Wausau and Milwaukee, Wis., Chicago, Newark, N. J.; in December, New York and Brooklyn; in January, Quincy, Peoria and Chicago, Ill., Webster City, Ia.; in February, Tacoma, Wash., and in April, New York City. These bookings, with those already secured, make a total of over thirty engagements closed at this early date, which speaks well for Miss Waldo's popularity. Aside from this, Mr. Brown announces that Miss Waldo will in all probability be booked for a series of six recitals in New Brunswick and Nova Scotia, and that her season will no doubt comprise at least eighty appearances.

Jessamine Harrison-Irvine Returns.

Jessamine Harrison-Irvine has returned from Europe and resumed the season's work at her Carnegie Hall studio. Besides traveling, Mrs. Irvine studied in Paris, receiving daily lessons in piano and French. Saturday, September 2, an informal reception was held at Mrs. Irvine's studio for Mr. Torrens, of Chicago, the vocal teacher, who was en route from his summer school at Nahant, Mass., to the West. Miss Castlemerer Cooper and Mr. Archibald sang. Both artists are pupils of Mr. Torrens.

Calvary Choir Reunion.

Calvary Choir (Calvary Baptist Church) held a reunion, Saturday evening of last week in the chapel of the church on West Fifty-seventh street, near Seventh avenue, New York City. Edward Morris Bowman, the musical director of the choir, passed his summer vacation with his family at the Bowman villa on Squirrel Island, Me.



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Phone 816-M Winthrop,
56 Moore Street,
WINTHROP, Mass., September 9, 1911.

Every week brings an announcement of interest from the Boston Opera House, one of the most recent being the two appearances of Madame Eames on December 6 and 12 respectively, in the totally dissimilar roles of Desdemona in Verdi's "Otello," and Tosca in Puccini's opera of like name. In addition to these appearances Madame Eames will give a joint recital with Emilio de Gogorza in Boston some time during the winter.

With a registration of 105 and a waiting list of 100 the season has opened most auspiciously for the Boston Music School Settlement at 110 Salem street. The resumption of the classes will mark the inauguration of a campaign to raise \$50,000 for a new building to be erected on land given by Mrs. Quincy A. Shaw.

Every returning steamer is bringing back members of the Boston Symphony Orchestra who have spent the summer abroad, while the twenty members who have been giving daily concerts at Bar Harbor, Me., under the direction of Gustav Strube return to Boston the end of this week. As is the usual custom the greater part of the orchestra will assemble for the first rehearsal in preparation for the Worcester Festival, Saturday, September 30.

Mrs. Lafayette Goodbar, the brilliant Boston soprano, is back in town after a delightful stay at her husband's fruit ranch at the Isle of Pines, West Indies. Mrs. Goodbar be-

gins her season with the opening of the Channing Church, Newton (where she is soloist), the second week in September, and will be kept busy with club, concert and recital engagements until late in the spring.

September 25 is the date set for the regular opening of the Fox-Buonamici School, though the registration begins on September 14. All prospects point to an unusually successful season.

To Anna Miller Wood, the Boston contralto, fell the unique honor of being the first woman who ever sang at a concert of the Bohemian Club of San Francisco. This public concert is given every year for the benefit of those ineligible to attend the midsummer "Jinks" held in the wonderful "Bohemia Grove" (a forest of giant redwoods on the mountain slopes of Sonoma County, California), at which original compositions by members of the club are given. Miss Wood sang at the public concert in San Francisco an aria with orchestra from "The Triumph of the Redwoods," by Edward Schneider, and a duet from "The Cave Man," by W. J. McCoy, both of which were previous years "Jinks" music. The enthusiasm with which Miss Wood was received on this occasion was only a repetition of what she has been receiving all summer at her illustrations of Arthur Foote's lectures, joint recitals with Mr. Foote, and other musical doings on the Pacific Coast in which she has taken part. To counterbalance all this activity, however, Miss Wood has been taking a short rest, visiting friends on a four thousand acre ranch in Cali-

fornia. On her homeward trip she will stop for a brief visit in Ottawa, Canada, reaching Boston in time for the opening of her church and studio duties October 1 and 2 respectively.

BLANCHE FREEDMAN.

Rappold in Concert Under Hanson Direction

Marie Rappold, soprano, of the Metropolitan Opera Company, will soon return from Europe. Madame Rappold will sing in concerts again this season, but she is now under the management of the Concert Direction M. H. Hanson. The bookings in the early part of the season include a pair of concerts with the Cincinnati Symphony Orchestra. Madame Rappold has added new arias and songs to her repertory, and, as usual, will "create" some new roles at the Metropolitan.

Last season Madame Rappold began her engagements in the late summer, and these continued on through to the music festival in Paterson, N. J., the middle of May, where she was one of the stars. She also sang last season at the Maine Music Festival, and with many of the prominent musical clubs. The prima donna said, before sailing away, at the close of the Paterson festival: "The season of 1910-1911 was the most prosperous in my career."

Lhevinne Captured Wiesbaden.

Prominent among Josef Lhevinne's many successes last season was his appearance as soloist of the sixth subscription symphony concert at Wiesbaden, on which occasion Safonoff was guest conductor. Said the critic of the Tageblatt:

Lhevinne by his masterly rendition of the Rubinstein concerto took the audience by storm, and the ovation given him even overtopped the great enthusiasm aroused by the noted Safonoff. The society was compelled to permit a waiving of rules and allowed him to play an encore. Modest always and gracious, Lhevinne holds a special place among the most distinguished representatives of his art.

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Carl Beutel, Pianist and Composer.

Carl Beutel, the American pianist and composer, has returned to his duties in Indianapolis, Ind., after a restful



CARL BEUTEL.

vacation on Mackinac Island, Mich., and the Clock Mountains of Canada. Mr. Beutel has before him an active season of teaching and concert work.

Mr. Beutel is an artist-teacher at the Indianapolis Conservatory of Music. Last season his success was most

gratifying and this year the outlook for him there is even more brilliant. He is an interesting man, aside from his unusual artistic equipment. His field of work as a teacher has widened to such an extent that he will teach pupils this season from Iowa, Arkansas, Illinois, Michigan, Ohio, Virginia and, of course, Indiana.

Personal Mention.

Clarence Dickinson sends to THE MUSICAL COURIER greetings from Ulm, Germany, with a picture of the Cathedral. He gave a recital on the fine organ of 109 stops in the famous building, playing works by Bach and Liszt.

Asa Howard Geeding was married August 14 to Gertrude Schleier, at the Cathedral of St. Pierre, Geneva, Switzerland.

Margaret Keyes went abroad for the main purpose of travel and rest, not for music study. She is now in London and will return soon. Her teacher, Hattie Clapper Morris, returned to New York last week, following a fine visit in England. She did some teaching. Giulia Strakosch Lee, an artist-pupil, will come to New York in October to resume her studies with Mrs. Morris, then returning to Europe to sing in opera. Maria Strakosch King also studied daily with Mrs. Morris.

Christiaan Kriens has been composing and playing violin in Bretagne. His orchestral works have been performed by the principal orchestras in Holland, Belgium and France. At a concert in Parame (Bretagne) his suite for orchestra was most successful, the "Sons du soir" being encored. Albert Spalding has played this often. In October he returns to New York, where an active season awaits him.

Heinemann's Coming Tour.

Alexander Heinemann, the German lieder singer, returns to America in November for another tour under the management of R. E. Johnston. Mr. Heinemann is booked in many of the cities where his singing created sensations last season, for its fervor, poetry and refined style.

Three of a Kind and Another.

The picture shown herewith depicts Giacomo Ginsburg, the well known baritone and teacher, with his two little



GIACOMO GINSBURG AND HIS HAPPY FAMILY.

daughters, Harlette and Marie, at his farm in Wayne, N. J., four miles from that of Madame Schumann-Heink.

A seventeen year old son is the sole heir of Felix Mottl, who left him no money or property, but a library containing valuable manuscript scores by the great masters.—New York Evening Post.

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PITTSBURGH, Pa., September 6, 1911.

The first announcement made a short time ago by the Pittsburgh Orchestra Association of plans for the coming season has brought forth many orders for season tickets for the series of five concerts to be given by visiting symphony orchestra in Memorial Hall. The following orchestras have been engaged: Theodore Thomas Orchestra, with a soloist to be announced later, on November 7; the Philadelphia Orchestra, with violin or cello soloist, on December 11; the New York Philharmonic Orchestra, with Joseph Lhevinne, piano soloist, on January 13; the Minneapolis Orchestra, its first appearance here, on March 16, and the Boston Symphony Orchestra on April 8.

The Russian Symphony Orchestra is drawing large houses to the Music Hall at the Exposition this week. After the Russian Orchestra there will follow in the order mentioned, Creatore and his band; Arthur Pryor and his band; the Philadelphia Orchestra; the Carlib Hussars Band, a local organization; the Imperial Balalaikas Orchestra, and the New York Symphony Orchestra.

The writer is in receipt of a card from Charles N. Boyd, dated Leipsic, where he and Mrs. Boyd spent a part of the summer. Mr. Boyd is expected home shortly to take up his teaching and concert work.

Frank A. McCarrell, formerly organist of the East Liberty Presbyterian Church, spent the early part of August in Pittsburgh. He is now organist at the Pine Street Presbyterian Church, Harrisburg, Pa.

Vera Barstow, who is abroad studying the violin under Luigi von Kunits, is spending the summer with a ladies' quartet at a castle in Bohemia. Miss Barstow scored a great success as soloist at an orchestra concert in Troppau, Silesia, where she played Beethoven's concerto.

James Stephen Martin has returned to the city after a summer of rest and has resumed teaching. The first re-

hearsal of the Pittsburgh Male Chorus, of which Mr. Martin is director, was held Tuesday, September 5. There is always a long waiting list of applicants for active membership and the coming season promises to be the best in the history of the organization.

Jean Bohannon, pianist-composer, and Ord Bohannon, tenor, have issued an attractive brochure announcing joint recitals. Mrs. Bohannon is now organist at the East Liberty Presbyterian Church, which position was left vacant by the resignation of Charles Wakefield Cadman.

PAUL K. HARPER.

Renee Schieber Returns to New York.

Renee Schieber, a young coloratura soprano, has returned to New York from a vacation passed in the country. Miss Schieber sang with marked success at the Schenck concerts at the Century Theater in New York this past summer. She is now preparing her programs for the regular season. Musical directors who have heard Miss Schieber declare she is among the coming singers whom America has waited.

Arthur Friedheim Due in November.

Arthur Friedheim, the pianist, is due to arrive in New York about the middle of November. He is to sail on the steamer with Heinemann, the German baritone. Friedheim's tour will open in the Middle West, and when he returns to New York will appear as soloist with the New York Philharmonic Society. The pianist has arranged to spend the Christmas holidays in Cuba.

Fornia to Sing in Concert.

Rita Fornia, soprano of the Metropolitan Opera Company, will sing in concert again this season under the management of R. E. Johnston. Madame Fornia comes back to America next month from her European trip. While abroad Madame Fornia prepared her repertory which consists of a varied list of arias and lieder.

Margaret Adsit Barrell's Western Tour.

Margaret Adsit Barrell, the contralto, who is under the management of Antonia Sawyer, has a number of good engagements to fill through the Middle West. During the past summer Miss Barrell prepared lists of songs and arias that should surely appeal to her audiences.

Schenck in Ulster County.

Elliott Schenck, conductor of the Elliott Schenck Orchestra, which gave concerts during the summer on the roof of the Century Theater, New York City, is spending a brief vacation at Kerkonson, in Ulster County, N. Y.

Bruno Huhn at His Studio.

Bruno Huhn, the teacher and composer, has returned to his studio, 231 West Ninety-sixth street, New York. Mr. Huhn has some excellent voices under him; he is also "coaching" singers planning to do special concert work.

OBITUARY

Luigi Vannucini.

American pupils of the Florentine maestro, Luigi Vannucini, will regret to learn that the old singing master died recently. For over four decades Vannucini taught the art of bel canto in Italy. Unlike many of his confreres he was a good musician, having studied all branches in his youth. He was a good pianist and at an early date in his career it was thought that he might become a musical director. Vannucini was born in Lucca in the turbulent year of 1848.

Hilary Gauntlett.

Hilary Gauntlett, a young violinist, member of the Beecham Symphony Orchestra, of London, was recently drowned while bathing at Dieppe. The deceased was a grandson of Dr. Henry J. Gauntlett, of London. He was twenty-four years old and was very popular with his colleagues and in society. The young musician studied with the late Wilhelmj in Germany; with Sevcik in Prague, and with Berthelmer in Paris.

Imbart de la Tour.

Imbart de la Tour, the Belgian tenor, died in Brussels last week. The singer visited America in 1901.

Lambert Busy Teaching.

Alexander Lambert has returned to New York and has opened his studio at his beautiful home, 792 Lexington avenue, where he began teaching this week, considerably earlier than usual. Mr. Lambert is always willing to aid any young and struggling artists who are willing to work and are endowed with great talent.

Mr. Lambert will this year, as in former years, devote a few hours a week to free instruction.

Mrs. Blackman and Mr. Peacock Return.

Sylvana Blackman, the vocal teacher, and her brother, Bertram Peacock, the baritone, have ended their holiday, passed at Cape May, N. J., and are back in New York for the season. Mrs. Blackman is the teacher of her brother, and Mr. Peacock's artistic singing has done much toward bringing many other ambitious students to Mrs. Blackman's studio.

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